

4th annual

1983



THE CHANGING FACE OF FOLK MUSIC

The definitions of "folk music" have changed over the years. Once the term described traditional songs and dances passed down from generation to generation; a transitory, everchanging reflection of times and people, places and events.

Radio, the movies, records, and television have changed all that. Of course, the old traditions are preserved, especially at festivals like this one. But "folk music" today is often composed by individual writers with their own sense of time and place.

This new "folk music" belongs to the people who created it; they share it with their audiences, big and small. And under the copyright laws of Canada—and of most other countries in the world—the creators of music are paid when their music is performed.

That's the role of CAPAC, the Composers, Authors and Publishers Association of Canada. CAPAC collects royalties from the organizations which use music (this festival included), and distributes them to the composers and publishers who own the music that's performed — on radio, in films, in concert halls, in bars, clubs, and on television. Last year, CAPAC members shared more than \$11 million in royalties.

If you write music — or know someone who does — you should know more about CAPAC. All you have to do is write or phone any of CAPAC's three offices; you'll find friendly, helpful people there, ready to explain your rights and help you with your musical career. Or ask the CAPAC members who are playing here this weekend.

The Composers, Authors and Publishers Association of Canada



1240 Bay Street, Toronto, Ontario M2R 2C2 (416) 924-4427

1245 ouest, rue Sherbrooke, bureau 1470, Montréal, Québec H3G 1G2 (514) 288-4755

1 Alexander Street, Suite 401, Vancouver, B.C. V6A 1B2 (604) 689-8871

Last year we tried to dispel any myths people may have held regarding folk music and folk festivals and believe we succeeded; our audience increased by fifty percent and all who attended enjoyed the event

This year's program has three main features. Firstly, we have included several artists whose performances are directed toward creating good humor immensely in tough economic times we need opportunities to have a good belly laugh once in a while. Secondly, the inclusion of the many contemporary singer-songwriters in our line-up acknowledges the role these folks play in perpetuating our culture through music. In particular, we recognize the contribution to our Canadian heritage by our late friend Stan Rogers, and accordingly dedicate

The third feature of this year's Festival program is this year's Festival to his memory. the wide variety of entertainment both national and international which, once again, suggests that folk

It is important to acknowledge the support we music is simply music that folk listen to.

receive from the Edmonton community. This is our fourth year as a part of the Summerfest Program and we elicit your support for this great summer festival concept. We are grateful for financial support from Summerfest Alberta Culture, the Touring Office of the Canada Council and our many private and corporate donors The media involvement with our Festival is worthy of mention; in particular, the Edmonton Journal, The Edmonton Sun, CBC Radio and Television, CJAX-FM, CHED, CKUA, and CJSR have made significant contributions to our promotional campaign. Also, a SummerCanada Program grant has enabled us to hire six students to enhance our promotional efforts. Lastly, we need to say thank-you to Edmonton Parks and Recreation and the Cloverdale

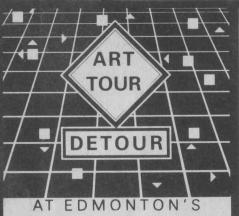
We sincerely hope that those of you who attend will Community for giving us a home. experience a memorable weekend and look forward to

your ongoing support.









GALLERIES

August 7-21



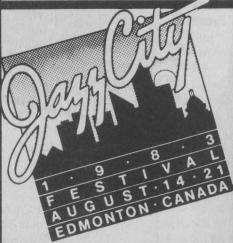
Churchill Square August 8-12 11:30 to 2:00 **Admission Free**



Sir Winston Churchill Square

August 8-21





August 14-21

DANCEWEST



DanceScapes On-Stage at the Jubilee Auditorium

EULOGY FOR A FRIEND

(Paul Mills, Stan's longtime friend and producer of his albums, delivered this eulogy at the funeral service held at St. John's Church, Hamilton, June 8, 1983.)

STAN ROGERS and I made records together - made music together - but far more important than that, or maybe because of that, we were best friends together. My first reaction to his death, like so many of your reactions - was anger - anger that so fine and so good a man was taken just when he was beginning to enjoy the rewards of unswerving dedication to his friends, his family, and his art. Stan had a lot more to say about all of those things, and now . . . he can't say them. It's odd, you know, that the anger only lasted a moment - for many of us it was simply replaced by grief - and time to reflect on this extraordinary man who touched our lives in so many ways.

For those of us who knew him well - his friends - he will be remembered for his roaring joy of life - his almost insatiable capacity for love - and his ability to bring people together in a space where instant friends were made and vast quantities of good food and drink were consumed.

For his family, he will be remembered as a devoted father to David, Beth, Kate, and Nathan, and as a loving husband to Dianne, or Ariel as we have grown to know her. For many of us who were close to Stan, and for quite a few who weren't, he will also be remembered as the guy who constantly bragged about his mother, father, and brother. Valerie (Chick to most of us) who was famous for baking bread, making clothes, and running the record company . . . Al who was famous for working hard, being honest, and representing the kind of man Stan aspired to being, and Garnett who was famous for being the kid brother who dedicated his considerable talent solely to the enrichment of his brother's musical statement. I am sure that where he is right now, Stan is still bragging about this magnificent family and to Ariel he is saying 'Thanks for the strength and the support you gave me to carry on!'

For Stan Rogers, family and friends were always first in that order - but the world always ran a close second. For the world, and all the lives he touched through his music, and all the lives he is yet to touch, he will be remembered as the song writer who made a difference. Many years ago, Stan decided that he would paint a picture of the many parts of this country that all Canadians, and Americans, and Europeans, and who ever else, could understand and share. He started by depicting his familial home - the Maritimes - and went on to construct profound musical pictures of the western provinces, the far north, and finally his home



province of Ontario. Many song writers have written about these things before but I think that what set Stan apart as perhaps the most successful one was his enduring sense of community. Here was a man writing songs from the point of view of the common, ordinary people who lived out their lives here...the fishermen in Nova Scotia, the rancher's wife in the prairies, the sailors who risk their lives on the Great Lakes, and the others who have gone before us - from the heros of battles fought to forge this country to the scoundrels who gave it a remembered sense of adventure and who injected it with a personality all its own.

This is a Canada we can all understand through his music - and through the legacy he leaves us, Stan Rogers will continue to do more to unite this country than ten thousand Royal Commissions.

Stan - we love you, we'll miss you - farewell.

The Edmonton Folk Music Festival would also like to note with sadness the passing of the following people;

Lazy Bill Lucas
Eubie Blake
Sam Chatmon
A.L. Lloyd
Seamus Ennis
Muddy Waters
J.B. Hutto
Deford Bailey
Logan English
Marty Robbins
ROOSEVELT SYKES



131 Legislature Building, Edmonton, Alberta, Canada T5K 2B6 403/427-4928



IT IS MY PLEASURE TO EXTEND GREETINGS TO ALL THOSE INVOLVED IN THE 1983 EDMONTON FOLK FESTIVAL.

IN THE FOUR YEARS SINCE ITS INCEPTION THE FESTIVAL HAS BECOME A MAJOR PERFORMING ARTS EVENT, PRESENTING SOME OF THE FINEST FOLK MUSICIANS IN THE WORLD. AS WELL, IT IS AN OCCASION WHICH THE WHOLE FAMILY CAN PARTICIPATE IN, ENJOYING THAT UNIQUE AMBIENCE WHICH FOLK FESTIVALS PROVIDE.

ALBERTA CULTURE IS PLEASED TO BE ASSOCIATED WITH AND ASSIST IN PRESENTING THE EDMONTON FOLK FESTIVAL.

BEST WISHES FOR THREE DAYS OF GOOD MUSIC, FINE FOOD AND, HOPEFULLY, CO-OPERATIVE WEATHER.

Lessurier

YOURS SINCERELY,

MARY J. LEMESSURIER

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Deirdre Swan
Kim Duggan
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Jean Butler
Nelson Whalen

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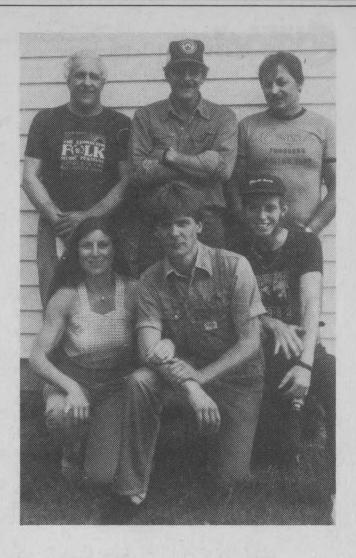
Site Expediter Fund Raising Consultant

SUMMERCANADA STUDENT STAFF

Project Manager Secretary Promotions Promotions Design Artist Researcher Neeraj Varma Patricia Swan Nadine Myers Alan Edwards Barry Kaiser Ninnette Gironella







PROMOFEST

PROMOFEST is a federally-funded SUMMER-CANADA Program. It's purpose is to promote the Festival in the Edmonton area for 1983. As part of an effort to employ students during the summer, the funding was provided for six students. Although the PROMOFEST staff was not highly paid, they worked with enthusiasm and dedication. Their ranks included a graphic artist to design mall displays, banners, etc.; two promotion people to arrange for coverage on radio and TV, in newspapers, and to arrange for pamphlet and poster distribution. A researcher worked on finding out how well the promotions worked and how people felt about the Festival itself. A secretary took care of typing, answering the telephone, and keeping track of other essential, time-consuming activities, while a project manager co-ordinated the overall promotions effort.

Many promotional efforts were made possible this year because of this project and the funding which made it possible. Edmontonians seem to really enjoy a festival atmosphere. If the findings of the promotions department are accurate, this Festival's sure to grow to be the largest in the country.

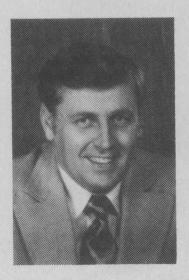




C. J. (CEC) PURVES

MESSAGE FROM THE MAYOR

I know the Fourth Annual Edmonton Folk Festival is eagerly awaited by all Edmontonians, especially families. This year's Festival, August 5, 6 and 7 at Gallagher Park, features more than 100 top-notch performers whose talents cover the spectrum of jazz, rock, folk, ethnic, classical, blues and other music.



I must pay special tribute to the 400 volunteers who have worked so diligently over the past several months and at the Festival itself. Without their efforts, there would be no Festival.

On behalf of the City of Edmonton, best wishes to the organizers for a most successful event and to all spectators, have a truly enjoyable time!

Yours sincerely

C.J. (Cec) Purves Mayor

CO-ORDINATORS

Vicki Fannon
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John Speakman

Agnes Brennan
Carolyn Bennett

Keith Gillies Peter Rowe

Raewyn Bradstreet Barbara Hansen

Stephen Tyler Josie Hall

Karen Sutherland

Kathryn Bennington

Peggy Graham Lynda Carleton

Murray Gallant

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Bike Lock-up

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Kid's Area Assistant

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rson Schlepper

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Curt Farvolden

Barry Bailey

Dennis Franz

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Co-ordinator

Co-ordinator

Co-ordinator

Co-ordinator

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Site

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Stage

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Mainstage

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THANKS TO CNX for supplying our Storage Vans



July, 1983

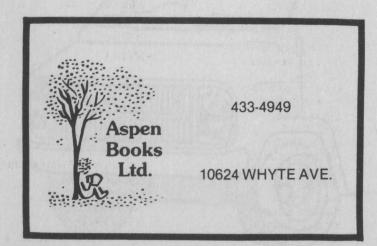
If this is the Folk Festival it must be Summer in Edmonton, because your past successes have firmly established the connection. And what successes! The talent you bring to our city not only in this Festival, but throughout the year, adds a dimension to our lives which enriches us all. The sense of "family" in the audiences, and among your hundreds of volunteers provides an example of what we can achieve when we work together for a common cause.

SummerFest is proud and happy for the Folk Festival. We're glad for your unquestioned success, and happy to be instrumental in helping fund the Festival. We look forward to many more years of our joint activity, and to your magnificent Festival.

Yours sincerely,

George C. Naylor

President - SummerFest





VOLUNTEERS

Once again, The Edmonton Folk Music Festival is pleased to have the chance to list the names of our volunteers. They are the true essence of this Festival. They make it work. Without these volunteers, the Festival would not be alive and kicking!

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OFFICE

Janice MacDonald

PROGRAM BOOK

Editor & Advertising Layout & Design Typesetting Machine Typesetting Holger Petersen Rob Storeshaw Ken Bolton Janice MacDonald

Contributors;

Graham Hicks
Alan Kellogg
Janice MacDonald
Raewyn Bradstreet
Ma Fletcher
Rob Storeshaw
Neeraj Varma
Don Whalen
Jim McNulty
Deirdre Swan
Jack Karwandy
Len Robertson

Advertising;

Holger Petersen Heather Chisholm Kim Duggan Randy Scarlett Chris Hutchison



THINGS YOU MAY NEED TO KNOW:

- 1. The nearest TELEPHONE to Gallagher Park is a Pay Phone just outside the corner store at 98 Ave. and 94 St.
- 2. The Festival has a FIRST AID tent which is staffed by qualified personnel. Please see map for location.

THINGS YOU WILL WANT TO KNOW

- 1. Souvenir FESTIVAL BUTTONS are for sale at the Records and Tapes Booth and at the Information Booth.
- 2. Souvenir FESTIVAL T SHIRTS are for sale at a separate booth near the Crafts area.

WELCOME TO THE 4TH ANNUAL EDMONTON FOLK MUSIC FESTIVAL

From: BIM PAUL HANN
JOHN HAMMOND CHRIS HILLMAN
LOUDON WAINWRIGHT III
DIAMOND JOE WHITE MASON WILLIAMS
AND MANY MORE OUTSTANDING ARTISTS



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STAN ROGERS TRIBUTE

by Graham Hicks

I never had the nerve to really meet Stan Rogers.

Oh sure, we'd briefly chatted before a set or two.

He scared me. He was so damned big. He looked like a tough disciplinarian of a high-school singer, not a folk singer. Then there was his reputation. You didn't get in Stan Rogers' way. He'd bowl you over. Ever try to stop a freight train?

And so the tears that welled up from time to time as this article was researched were of a peculiar mix sympathy, for his very close friends; joy, listening to the fine folk albums that at least in this day and age of recording techniques were left behind; anger, that current musical trends never allowed this man to get any more than a cult audience; and frustratrion, for never having had the gumption to get past the man's initial fierceness.

On his family, friends, fans, and fellow musicians, Stan Rogers showered unbridled warmth and enthusiasm. He was a giant among men. 'He was a funny guy,' says Connie Kaldor, a long-time friend and fellow musician who was with Rogers, his band, and Al Simmons at the Canadian Salute of the Kerrville(Texas) Folk Festival. (Returning from that festival, Stan died in a fire that swept through an Air Canada DC-9 after a crash landing in Cincinnatti.) 'Your first impression of him was of a big, blustering exterior, rude jokes...while inside, there was such a loving, intense man. You'd hear it in the strength and passion of his voice.'

Rogers made enemies among people who couldn't handle his brand of honesty. He was an absolutely confident man, he knew he was good at what he did, and he didn't have the tiniest bit of self-doubt.

Never afraid to voice an opinion, Rogers challenged many of the sacred values of folk festivals in a letter published recently in the Edmonton Folk Music Festival's newsletter.

'Touch the Earth?' he raged in a letter to his long-time friend and producer Paul Mills, after a bitter wrangle about musical direction, 'You wouldn't know it if it crept into bed with you!'

'Stan had no identity crisis,' says long-time admirer Emily Freidman, editor of America's best know folk-music magazine, Come For To Sing. 'He felt lucky to have the life he had. He got an enormous kick out of being alive. He cooked with the same intensity as if he was headlining.'



Where did this ego that spilled over with love, pride, joy, a touch of vanity, and above all, talent, come from?

Most of it, say his friends, was thank to Rogers' large, close family. 'Welcome to Fogarty's Cove,' he wrote in the liner notes of his first album. 'There is no such place. But if you trace with your finger along the shore of Chedabucto Bay, Nova Scotia, you'll encounter names like Halfway Cove, Queensport, Half Island Cove, Fox Island, Hagel Hill and Canso herself, where my mother was born, and where she grew up. She married a Pictou country boy, and when I was born, she took me 'home' to show me to the folks.'

'Mum's brothers, most of them, anyway, played or sang or both, and I guess it naturally followed that one of my earliest memories would be of my uncles sitting around my grandparents' kitchen, 'half shot', playing guitars (some of them home-built) and singing old tearjerkers by Wilf Carter, Hank Snow and Hank Williams, with Aunt Jane and Mum and all the rest joining in, in more-or-less harmony, while Dad looked on, smiled and played referee.'

Nurtured in the sanctuary of a large, loving, and musical family, was it any wonder Rogers, blessed with a rich melodic tenor and a way with words, turned to song for a living? A family man himself, with four children at home in Dundas, Ontario, Rogers took enormous pride in the fact that he, as a folksinger, could support his family single-handedly.

Family always ran through Rogers' career. His brother Garnet was his fiddle-player and straight-man in the band from the day he left high-school. Mother Valerie was general manager of Rogers' record company, Fogarty Cove Music. It always amazed him that Mum personally wrote some 300 letters a month to Rogers' growing legions of friends.

Rogers didn't burst into the national consciousness until a triumphant performance at the Winnipeg Folk Festival in 1975.

Before that, he'd been part of a folk-music scene that had congregated around Smale's Pace Coffeehouse in London. His distrust of the convention marketing of music came from earlier forays into recording with major labels. After turning professional in 1969 (he was 19) he released two singles with RCA Records that came to naught. Vanguard Records were interested in the young, brash Canadian songwriter, but no record was ever produced from a short-lived contract.

Paul Mills, one of Canada's most influential folk-enthusiasts through the CBC, was swayed by the abilities of people like Rogers to turn from a career in science to the vagarities of music. Mills took Rogers to yet another mover and shaker in Canadian folk-circles, Winnipeg Folk Festival director, Mitch Podolak. 'I have a gut feeling,' says Podolak today, 'that Stan was becoming a Canadian Woody Guthrie. He was, and is, the most important Canadian songwriter ever produced.'

From the Winnipeg appearances, Rogers' career began to move as was just for a man of such prodigious songwriting and performing talent. Podolak was executive producer, Mills producer, on Rogers' first record in 1976, Fogarty's Cove.

Through three albums, unending months of touring, and appearances in every folk festival of merit on North America's continent, by 1983 Stan had become one of the continent's best-known singers.

His distinctly non-Canadian trait of self-confidence did the country proud. He decided at an early age, that much of his repertoire would be based on Canadian history. 'Canadian history always fascinated me,' he said in previous interviews. 'We don't pay enough attention to our own heroes.'

As with the great songwriters, Rogers found the universal in those stories, especially those relating to the common working-class man. 'Twice I've come close to being smeared all over the landscape in an aircraft,' he prophetically said in a radio interview. 'Many of my songs are about people in jobs where they could be killed, in hard extractive industries. They're the real backbone of this country. We don't make enough of them. They put their lives on the line to keep the country rolling.'

And, like the best, Rogers was a meticulous man when it came to his music. He'd carefully research all the historical stories of which he wrote, making sure the facts were absolutely correct. Lyrically, says his friend Don Whalen, director of our festival, Rogers was a Rembrandt. 'He had a strong command of language and grammatical structure. He was sensitive towards individuals, groups, and social issues. He loved what he

did. He fed on audience energy, and returned that energy tenfold.'

Americans loved him, says Friedman. They turned out in droves to hear Rogers in a Chicago folk club, in 30 degrees below zero weather. He sold out the famous Los Angeles folk club, McCabe's in his first appearance there. 'He believed the USA didn't properly recognize Canadian performers. He wanted to smash the myths, to tell the stories of a real country,' says Friedman.

In Edmonton, Rogers started at the Southside Folk Club, then became a regular performer at the Folk Festival, appearing at all three festivals so far. He wasn't scheduled to perform this year, but had been scheduled for a Folk Festival presentation, a special concert, in November. In the spring of 1982, Rogers sold out the SUB Theatre.

As Rogers' reputation grew, he took care to bring along his extended family of Canadian folk-singers. He had Kaldor, for instance, tour with him as an opening act in the United States.

Representing Canada had taken him to Kerrville, and staying on as a semi-official Canadian ambassador at various functions was the reason he'd stayed in Texas for an extra couple of days. He was, naturally enough, interested in advancing his own career. And he was equally interested in advancing Canada, and Canadian musicians. Smallness wasn't in his heart.

According to news reports, about half the people in that fateful plane got out alive, after the pilot and co-pilot managed to land the craft despite blinding smoke in the cockpit.

Survivors talked of a big bald guy, helping other people out first... 'That was Stan,' says Connie. 'Just as he helped me, and so many others out, so many times.'

The Calgary Folk Club has established a Stan Rogers fund, as a joint community project. The proceeds are to go directly to Stan's wife Ariel and their four children, to be used as their wishes dictate. Cheques in favour of the Stan Rogers fund can be mailed to;

The Stan Rogers Fund c/o Susan Webb 100, 7200 Huntercrest Road, N.W. Calgary, Alberta T2K 5S4

[Thanks to CJRT (Toronto), Sing Out! Magazine, Fogarty's Cove Music, and the Edmonton Sun for information used in this article.]

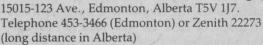
Graham Hicks is an entertainment writer for the Edmonton Sun.



Ragtime to Rolling Stones, a weekly radio program on ACCESS Radio CKUA, is broadcast at 8 p.m. on Tuesdays and repeated at 4 p.m. on Saturdays. It surveys the history of popular music from 1900 to 1970, and it is designed to help students in three Athabasca University humanities courses: Blues to Big Bands, 1900-1940; Bebop to Beatles, 1940-1970; and Advanced Studies in the History of Popular Music.

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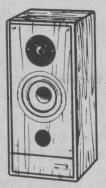


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FOLK MUSIC FESTIVAL



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WINNIPEG FOLK FESTIVAL

TEN YEARS OF EXCELLENCE: THE WINNIPEG FOLK FESTIVAL by Alan Kellogg

'To be on stage at Winnipeg for the last song is the most genuinely satisfying experience I've had. Times like that I feel connected to everyone.'

-- Tom Paxton

A decade ago, artistic director Mitch Podolak showed CBC producer/friend of the music Paul Mills a tentative schedule of the performers he wanted to bring in for what proved to be the first Winnipeg Folk Festival. Mills pointed out to a chagrined Podolak that half of the artists were dead.

It's been a long run from humble beginnings as a city centennial event in 1974 to it's present status as the largest folk music festival in North America, but the Winnipeg Folk Festival, Podolak, an excellent, dedicated staff, hundreds of volunteers and of course - the audience - have grown up together, leaving an influential and indelible mark on the musical life of Canada. Winnipeg may not be the oldest major festival on the continent, considering the pioneering spirit and inspirational debt owed to Mariposa and Philadelphia, but it's innovations and sheer success has changed people's ideas of what a folk festival is all about.

It isn't easy championing a genre that remains ignored by most commercial media and generally avoids the trendiness that characterizes pop music. Winnipeg is a case in point that, when properly organized (i.e. intelligence and plenty of hard work by hundreds of committed workers) the grab bag of ideas and traditions that we call folk music can appeal to a vast audience.

Like everyone else who has been fortunate enough to attend Winnipeg, I have my share of special moments to remember; hearing Eric Bogle's And the Band Played Waltzing Mathilda for the first time, seeing blues legends like Roosevelt Sykes up close, talking to political heroes, whatever. In many ways this is the heart and soul of Winnipeg and the music itself - a coming together of human hopes and aspirations, a step towards a larger understanding. It sounds corny, but it works. Many the confirmed cynic, including your correspondent - has shed a tear or two at Winnipeg, and it's always difficult to leave Bird's Hill Park after a weekend of sensory overload without feeling a bit more hopeful about things in general.

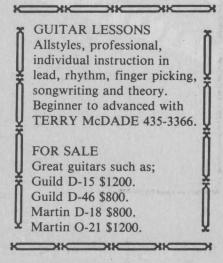
That sense not only comes from the astounding musical mosaic that makes up folk, but the unlimited potential of sharing ideas and experience. Knowing which side of the fence you're on is important, and I always find Winnipeg a restorative for reminding myself of what's really important. It's easy to lose track.

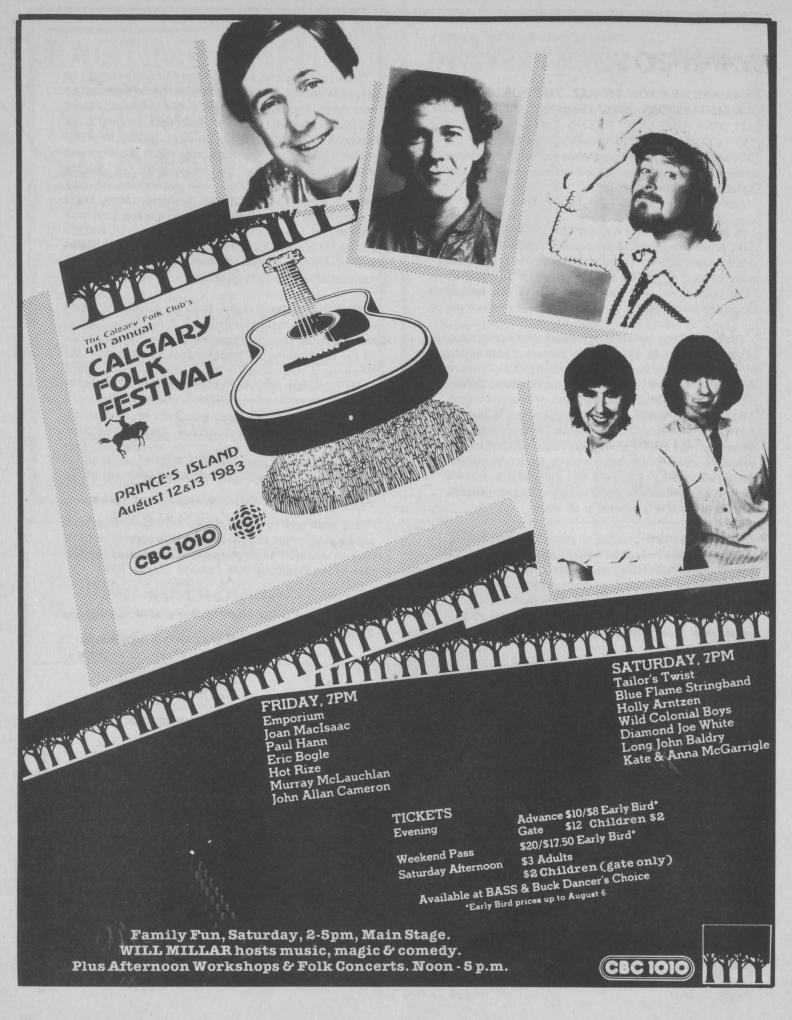
In terms of our own Edmonton Folk Music Festival, the debt to Winnipeg is a direct one. Podolak and other Winnipeg organizers helped to put together our first festival, and their organizational skills continue to influence the continued growth (and survival) of an important local institution.

So, while you're enjoying this weekend's festivities, raise a glass to the eastern prairies. It's entirely possible that we wouldn't be here together without the contribution of the Winnipeg Folk Festival. Happy 10th!

Alan Kellogg is the Music Editor and Writer for the Edmonton Journal.







THANK-YOU

A BIG THANK-YOU TO ALL THE BUSINESSES, ORGANIZATIONS AND INDIVIDUALS LISTED BELOW. WITHOUT THEIR EXTRA SPECIAL DONATIONS OF BOTH TIME AND GOODS, OUR SHOW COULD NOT GO ON.

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Food Fair

Our Food Fair this year is better than ever, offering you a wide selection of gourmet delights. Take a walk past all the booths -- we guarantee you will be tempted! Many of our Concessionaires are local, others have come from as far as Victoria and Fulford Harbor, B.C. Some bring you the best from their native homelands of Brazil, Argentina, and India: others will feed you familiar food of the best quality. Have fun choosing!!



Here's what's available;

Chapati's, Baked Desserts B.B.Q. Ribs, Ribs on a Roll, Chips Burritos Sandwiches, Fruit Drinks Lamburgers Fiddlesticks Corn on the Cob, Fresh Fruit Bacon on a Bun, Burgers, Hot Dogs Samosa & chutney, Pakora, Potato Cutlets, Gulab Jamin, Balooshahi To Be Announced Empanadas, Pizza, Gelati, Margot Cake, Pastafrola Shishkebob, Pastel Elephant Ears, Felafel Ice Cream Novelties Homemade Rootbeer & Lemonade

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FESTIVAL PLAYS MATCHMAKER

We are pleased to announce that *Rodney Dillard* and *Beverly Cotton* tied the knot on March 19th this year. They met for the first time at last year's Edmonton Festival, where both were featured performers. The wedding took place in Henderson, Tennessee, and music was provided by Buck White and his daughters. Congratulations.!



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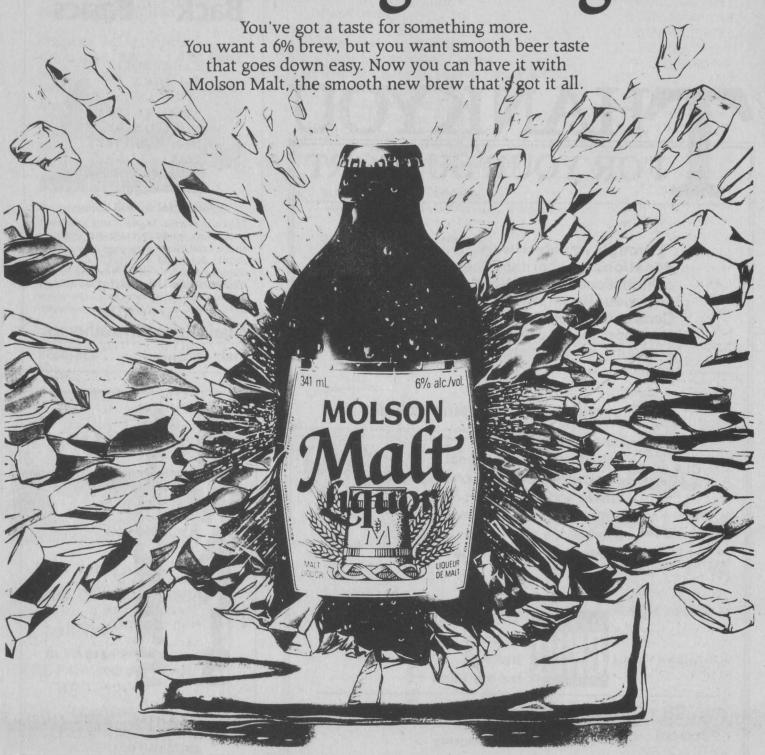
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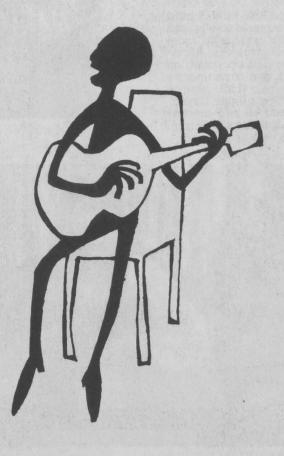
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PERFORMERS

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MARCY MARXER

ALPAKA

ALPAKA is a five member Latin American ensemble, formed in 1982, and aimed at audiences of all ages. Their voices mix with instruments unique to the Andes region. They are Edmonton-based and have appeared professionally in various places around the city. In case you want to put a name to some of the instruments you might be seeing for the first time: the 'charngo' is that little ten stringed ukelele made from an armadillo shell; the lilting Indian flute is called a 'quene' and pan pipes are known as 'zamponas'. The guitars, bongos, and maracas you may recognize on your own.

O.J. ANDERSON

This Michigan native bills himself as 'The Good Time Mime', and has credentials the length of your arm to prove it. He has appeared on stage with artists like John Astin, Loudon Wainwright III, Jim Post, Stan Rogers, and Tom Paxton; at colleges throughout the midwest; and at various clubs to overwhelming approval. Trained in opera, dance, mime, theatre and puppetry, O.J. brings a little of each to his one-of-a-kind tour de force. He also works with the Michigan and Cleveland opera companies, performs with musical touring companies, and helped found the Black Sheep Repertory Theatre in 1978. The subjects for his zany skits range from pay toilets to speed reading; and just in case you're feeling gregarious, he's very big on audience participation.

HOLLY ARNTZEN

A West Coast treasure, HOLLY ARNTZEN is now known far and wide as a sensitive musician who can combine an unpretentious style with exhuberant spontanaity to formtruly magical musical memories. An accomplished songwriter, she also accompanies herself on dulcimer and piano, to blues, jazz, and contemporary music. That is, when she's not playing a fiddle tune on her French horn, or belting out a Bessie Smith classic. She has been a crowd pleaser at festivals and concerts from California to the Yukon, Vancouver to Winnipeg; and we're pleased to have her here with us again.



ALPAKA



O.J. ANDERSON



HOLLY ARNTZEN



ARTIS THE SPOONMAN

Remember the magical man who unexpectedly graced our Festival last year? Well, he's back, with his special blend of rhythm, rhyme, and good humour.

Although he's played radio, TV, and major concerts, including performances with: Shields & Yarnell, Ramblin' Jck Elliot, Frank Zappa, Contry Joe McDonald, Jim Post, and Utah Phillips; he's most proud of his reputation as a busker, surviving for the past ten years pages North America on 'tips and good vibes'.

across North America on 'tips and good vibes'. The good vibes are contagious when you hear this one-man percussion section; and we're glad to have him back.





LONG JOHN BALDRY

LONG JOHN BALDRY IS UNDOUBTEDLY THE MOST ENDURING ROCKER EVER TO CROSS THE OCEANS FROM Britain. His bands have launched such rock luminaries as Mick Jagger, Rod Stewart and Elton John. But it was going solo that skyrocketed his career into headlines such as 'Baldry Electrifies', 'The King of Rock 'n Roll', and 'LBJ Still Standing Tall'.

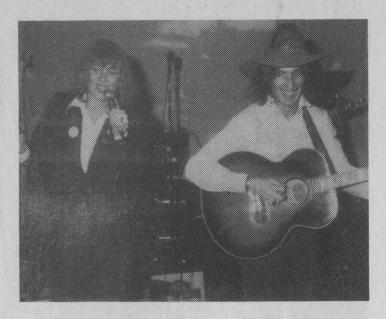
One can't help but be impressed by the sheer versatility of LONG JOHN BALDRY. He is showman, a master of dramatics, a rousing rocker, a balladeer, writer of songs, and a brilliant interpreter of other's material. His towering six-foot seven and a half inch frame, disarming English gentleman style and splendid, deep, articulate speaking voice are commanding in themselves. But when he lets loose those powerful resonating vocal chords you know he takes tremendous pride in delivering the music...and that makes him a giant in every sense of the word.

THE BALLOON MAN

Also known as Ted Norris, THE BALLOON MAN can be counted on to blow, tie, and twist a balloon fantasy right before your eyes.

Some of his specialties include: moose, mice, swans, snakes, reindeer, rabbits, kangaroos, dairy cows, mosquitoes, alligators, giraffes, and turtles. Since 1976, the Balloon Man has been seen at hundreds of events . summer fairs, picnics, festivals, shopping malls, daycares, hospitals, schools, and libraries.

Keep an eye out for him, he's a sure delight for the kids in all of us



THE BANFIELDS

Just returned from a nine-month gig in Bermuda, the Banfields are no strangers to foreign engagements. They have toured Denmark, Holland, and Sweden. Now located in Calgary, this brother and sister team are originally from Ontario. They have recorded two albums, various commercial and video recordings, and a CBC-TV half-hour feature.

Playing guitar, banjo, and mandolin, they rollick through bluegrass, old jazz, and contemporary acoustic music. If you didn't catch them in the river valley for this year's Canada Day celebrations, don't miss them

now.



BIM (aka Roy Forbes)

Dawson Creek's BIM is undoubtedly one of the finest singer/songwriters this country has produced. Leaving his hometown in the early 70's, this kid full of dreams was playing the major concert halls of Canada by 1975. He initially opened the show for Supertramp, Santana, and Rita Coolidge. Three excellent albums followed in the 70's including 'Thistles', a big budget L.A. album, for Electra Records. Alas, BIM's record company went under and all three albums are no longer available. Last year however saw the release of a solo acoustic BIM album entitled 'Anything You Want'. BIM's material has been recorded by Sylvia Tyson, Minglewood, Sheri Ulrich and Susan Jacks.



JOHN BAYLEY

Born in Georgetown, Guyana in 1946, JOHN began playing professionally at 14 throughout South America. He came to the States in 1966 on a religious scholarship and continued to play as he studied toward becoming an ordained minister at Oral Roberts University.

JOHN has clearly evolved into a musical force. His solo instrumentation includes both twelve and six string guitars, mandolin, bazouki, all Latin and African percussion instruments, as well as providing his own foot powered rhythm section on the tambourines. And with a voice that has been described as 'honey laced with rum', his music is in a category all it's own. Inclusive of the influence of Latin jazz, reggae, and calypso, and contemporary music, the sound is JOHN's alone - his personal and original interpretation makes for an 'uncommonly dynamic presence'.



LA BOTTINE SOURIANTE

If you want a literal translation, it's 'Smiling Boot'. If you need a translation of how they make you feel, it's 'Happy Feet' This traditional folk group from the province of Quebec combines the rhythms and sounds of Scottish, French, Irish, and English folk roots into that very special blend recognized as Quebecois folk music. Their songs originate from the Lanaudiere region (about 50 miles north of Montreal) while the dance music is culled from fiddlers and accordion players across the province. The group has three records and several Canadian and European tours to their credit. LA BOTTINE SOURIANTE projects through their music a 'joie de vivre' all their own, and just listening to them, your feet are bound to get happy too.



BRYAN BOWERS

To the finest autoharp player in the world, recognition is bound to become a matter of course. Bryan is, however, not one to play up his fame. He tells of one time when a gentleman approached him and said; I know you, I've seen you on Real People

Bryan was about to modestly accept the forthcoming praise when the man continued; 'Yes, you were on with

that fellow who eats dirt

Well, being a self-taught virtuoso on an often neglected instrument might indeed make you a rarity; but Bryan's musicality, humour and showmanship make him someone not to be missed in our line-up.

RODNEY BROWN

Rodney Brown has been a professional musician, singer-songwriter and recording artist for ten years. After learning guitar from his father, Mel Brown, Rodney began performing as early as 1967. Since then there have been several tours throughout Canada, two critically acclaimed albums, and musical scores for two original Canadian plays. Rodney's songs continue to be used for films, video tapes and radio dramas.

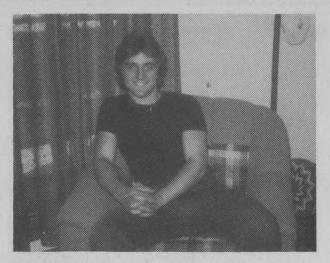
Rodney's appeal stems from his clear, warm vocal stylings accompanied by a clean, rhythmic guitar. With an eclectic selection of original, contemporary, and traditional songs, Rodney has the ability to win the hearts of audiences from concert halls to bar rooms, folk festivals to corner coffeehouses.



BRAHAN SEER

The material used by this group of Montreal-based Celtic musicians is mostly traditional Scottish and Irish, tempered with Quebecois pieces and some original work. The arrangements have, for the most part, a traditional sound, although some of the ideas, notably in the melodies incorporating the electric keyboard, are modern embellishments on the Celtic theme. Although the combination of instruments such as the bouzouki, guitar, fiddle, and bagpipes is virtually unknown in North America, some of the contemporary groups in Scotland and Ireland have been experimenting with these and others for years. The skill in melding the different timbres of the instruments is a mark of BRAHAN SEER's excellence. The splendid vocal work of its members complements their instrumental brilliance, and puts this group in a class by itself.





TODD BUTLER

TODD BUTLER is a contemporary organic model of Alberta folk. His songwriting spans a decade and mirrors the tender struggles of adolescence, strong family ties, and a love for country life. TODD brings to the Folk Festival a refreshing performance out of the depths of the new age cultural revolution and the communal movement in rural Alberta.

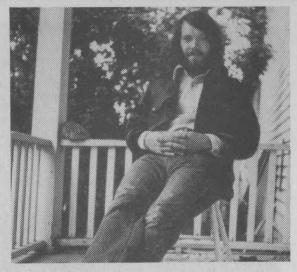
Performing throughout Alberta during the last nine years, TODD released a single in 1979, the Onoway hit song 'Foundations'.

TODD appeared first before Edmonton audiences at the Hovel, (remember the Hovel?) at the tender age of twelve. This is Todd's first festival appearance, and he's as happy to be here as we are to see him



MARGARET CHRISTL

Born in England, and now living in Toronto, this hard-travelled singer offers a wide and varied background to the traditional songs she has performed in festivals across Europe and North America. She has two albums to her credit, with a third on the way. Her powerful stage presence and determined, clear vocals give the ballads, bawdy tunes and rousers that she sings a compelling appeal with an iron-strength punch. We missed you last year, Margaret, welcome back.



BOB CARPENTER

BOB CARPENTER is probably the best Canadian singer-songwriter working today who's never released an album. Many of his songs have been recorded by others, including Tom Rush, Bonnie Koloc, Paul Hann, Billy Joe Shaver, Brent Titcomb and even Emmylou Harris has one in the can. BOB's songs are dangerously introspective with a certain grace and polish. Many are unabashedly romantic. his voice is deep and wise with a gravelly resonance that sounds like a cross between Walter Brennan and Rod Stewart. A former Edmontonian (he once performed with the ESO), BOB and his family live in a cabin overlooking the ocean in Roberts Creek, B.C. He spends his time performing, writing, painting, and acting as the occasional fishing guide.



CHRISTY AND FRED COOK

Classically trained musicians both, the distinctive sounds of CHRISTY and FRED COOK's performances are a result of the varied combinations of unusual instruments they use to play a variety of styles of music. Four hammer dulcimers [in all sizes] form the foundation of their music. They augment these with a wooden baroque flute, tin whistle, recorders, bones, and a harpsichord. Their repertoire includes a broad spectrum of dance music, ranging from Celtic jigs and reels to lively medieval European pieces. Their aim is to bridge the gap between tradtitional folk music and classical 'art' music. They have also been known to sing the occasional ballad or sea shanty.

CROOKED CREEK

Hailing from Clearwater Lake in Northern Saskatchewan, this quartet is comprised of Don Millikin, Rocky Lakner, Dick Braidek and Rick Robb. With their musical collection of acoustic guitars, mandoline, mouth harp, flute, clarinet, and stand-up bass, CROOKED CREEK weaves a personalized style of melodic, fast-stepping and listenable music. Their unique recipe is a mixture of the roots of folk-blues, rock, bluegrass country, celtic, and a dash of old jazz. Original songs as well as their adaptations of traditional and contemporary music, are blended to give this group a style uniquely their own.





MIKE CROSS

A would have been golfer/lawyer, MIKE CROSS got sick one day and picked up a guitar to relieve the boredom. The monster was born. Music turned into an obsession. His country music is laced with earthy and whimsical humour in the vein of Mark Twain and Will Rogers. He's a guitar-playing, fiddling story teller, who will delight you with his 12-string bottleneck blues, Irish jigs and reels, old time mountain fiddle tunes as well as a wealth of his own songs filled with backwoods humour. Listening to MIKE CROSS, we defy you not to have a good time!

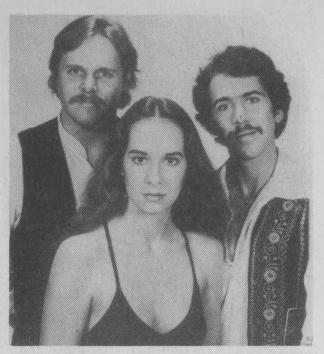


WILLIE DIXON AND THE CHICAGO ALLSTARS

Born in 1915 in Vicksburg, Mississippi, and 1937 Golden Gloves Heavyweight Champion; Willie Dixon is also probably the major catalyst between blues and rock music today. His songs have been recorded by The Rolling Stones, Muddy Waters, Led Zeppelin, Cream, George Thorogood, Elvis Presley, Rod Stewart, Chuck Berry, The Doors, Peter Paul and Mary, John Paul Hammond, Fleetwood Mac and Van Morrison to name only a few.

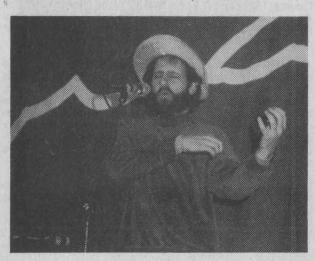
As well as appearing on various TV specials, and playing major musicfests, Willie is devoting much of his time to the fledgling Blues Heaven Foundation, Inc. The foundation has a mandate to preserve the blues heritage and assist blues artists with an educational emphasis. Some of Blues Heaven's goals are to; offer music scholarships and instruments for the underpriviledged, set up a summer music camp, and organize a retirement centre.

His involvement with the foundation isn't going to keep Willie from writing songs though. As he says: The biggest of my songs haven't come out of the drawer yet. I write songs about every day or every other day. I just look at the various parts of life and the songs are there.'



ECLECTRICITY

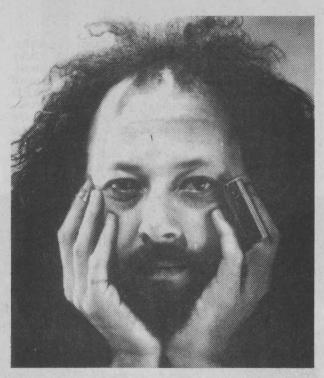
ECLECTRICITY may be the most diverse and entertaining trio of musicians in America today. From down-home picking to the high Himalayas, from fiery gypsy dances to seventeenth-century madrigals, from East-African hunting songs to Eastside Yiddish Theatre songs, from outrageous satire to heart-rending ballads. ECLECTRICITY's musical and emotional spectrum seems limitless. Yet, as one reviewer put it, 'What's remarkable is not the variety of music it plays, but the way it weaves all the styles together.'(Louisville Times) ECLECTRICITY combines the vocal, instrumental, and song-writing talents of Bob Lucas, Bill Schwarz, and Miriam Sturm. In 1982 they gave over 200 performances, including festivals, concert halls, colleges, nightclubs, folksong societies, conventions, community centres, and workshop programs.



PAUL FINKLEMAN

Hailing from Calgary, Paul has organized festivals, coordinated and managed several successful long-running coffeehouses, starred in and produced several television shows and entertained folks across western Canada for the past eight years.

His performances have a lively comic appeal, as he winds his way through a variety of songs and poems: original, humorous, and traditional.



DAVID ESSIG

DAVID ESSIG is a Canadian musician and composer who has earned an international reputation for his modern interpretations of traditional music. As well as being a solo artist, Essig is also a record producer. In 1974 he founded Woodshed Records, and has since produced over 20 albums, including four of his own. Essig's musical interests lie in three areas: Bluegrass and Blues, original songs, and instrumental music for acoustic guitar. A familiar face at most Canadian festivals, we're glad to see him here.



MA FLETCHER

MA FLETCHER is one of those artists who is involved in several artistic media and is able to make his living from the juxtaposition of all of them. In Toronto, he was known as the legendary 'Mother Fletcher' for his wine-making abilities, and is now known as a guitar teacher, folk performer, song-writer, sitarist, art photographer, and columnist. Ma is one of the best known folk guitar instructors in Edmonton.



ROBIN FLOWER BAND

What do you say about a fast-pickin' female from Cleveland, Ohio? ROBIN FLOWER is a talented guitarplaying, song-writing, arranger and singer leading a hot string quartet

a hot string quartet.

Traditionally, women in country and bluegrass music were the singers, not the players. THE ROBIN FLOWER BAND is strong in both departments. These four women are pros at harmonizing and at blending their instruments. The macho world of bluegrass musicians could use a few more strong pickers like Robin Flower to give the boys a run for their money.

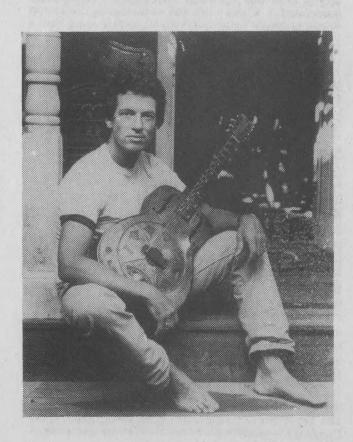


GUMBOOT LOLLIPOP

Occasionally going under the name of Dolly Hopkins, GUMBOOT has been entertaining adults and children for over ten years. Her antics are touching, intriguing, hilarious and fun for all. Audience participation is the best part of her act: everyone gets involved and loves it!. GUMBOOT has a terrible time getting anything done, and requires a lot of help from her audience to get any job accomplished. Her shows let kids know that everyone has problems, and GUMBOOT demonstrates how it can be fun to ask for help, or to help someone else.

JOHN HAMMOND

John Hammond is a blues singer who's been on the road for over 20 years, establishing a reputaion as one of the best blues artists working today. He's recorded almost 20 albums since the release of his first Vanguard recording in 1963, and has appeared on various anthologies. John has also performed the sound track for the motion picture 'Little Big Man'. Over the course of his career, Hammond has worked with artists like The Band, Jimi Hendrix, Bill Wyman, Michael Bloomfield, Dr. John, Larry Johnson, Delaney Bramlett, The Nighthawks, and Victoria Spivey. John has made an incredible contribution to popularizing the blues through his energy, enthusiasm, and two decades of never straying from them. His Edmonton Festival appearance is his first after returning from a five country tour of Europe. Last weekend he performed at the Cambridge Folk Festival in England.





PAUL HANN

Since moving to Canada from South London in 1967, PAUL HANN has established himself as one of Canada's most versatile entertainers. A concert and recording artist, television/radio personality, composer of film music and children's performer. Since 1973, Paul has recorded six albums. Contemporary folk, progressive country and bluegrass, traditional and soft rock material have all found inclusion over the years. Paul's creativity has spread to other areas as well. Feature film scores, over 100 television appearances, background music credits, studio work and an increasing dedication to young people's entertainment all combine into Paul's career today.

Paul lives in Edmonton and has just returned from a tour of the far east. His children's television series *Paul Hann and Friends* is now into it's second season and is seen Saturdays at noon.

CHRIS HILLMAN & AL PERKINS

As a founding member of the Byrds, The Flying Burrito Bros. and other popular groups over the years, Chris Hillman has made a major contribution to the fabric of American popular music. Chris recorded his first album in 1963 with the Hillmen, a bluegrass band based in California. He became an international superstar at 21 with America's most successful band of the era, The Byrds. Chris and Gram Parsons left the band after recording the classic Sweetheart of the Rodeo (1968) to form The Flying Burrito Bros. After The Burritos disbanded, Chris joined Stephan Stills to form Manassas. After two albums came the Souther-Hillman-Furay Band and later McGuinn, Clark and Hillman. After taking a year off Chris emerged with a superb accoustic album Morning Sky, which goes back to his bluegrass roots. We're delighted to welcome Chris and his longtime partner AL PERKINS to their first Canadian festival.



TIM HARRISON

Tim Harrison founded the Owen Sound Summerfolk Festival and was its artistic director for the first four years. He was also artistic director of the all-Canadian Mariposa Festival held in Toronto in 1982.

Tim's songs have been recorded by other artists as well as himself, and have appeared in the Chicago Folk magazine *Come for to Sing*.

Recently he has toured as guitarist for singer Margaret Christl, and is the current singing host of 'Acoustic Espionage', an acoustic music series at the Hotel Isabella in Toronto.

His performance style has been described as 'unique and passionate'.





THE INCREDIBLE ISREAL

Isreal is a master in the field of children's entertainment. Training that has taken him from Calgary to New York to San Fransisco has turned into 10 years worth of touring, performing, lecturing and writing in the area of performing arts.

Since 1969 he has made more than 3500 performances for nightclubs, conventions, shopping centres and TV audiences. He is also a member of the fabled Magic Castle. Let Isreal put a little magic back in your life.

LEO KOTTKE

Leo Kottke has been awarded Guitar Player Magazine's Best Acoustic Guitarist for the past five consecutive years: awarded Performance Magazine's Best Instrumentalist for 1976 and received the German Grammy Award in 1977 for Best Instrumentalist. At it, this Minnesota resident can rightfully claim the title of musician par excellence, a superlative craftsman in an age of growing conformity and mechanization. He plays powerfully alone onstage with two twelve-string guitars, one tuned for slide, and a classical six-string. His songs illuminate the place outside ourselves with music infectious, exciting, and solitary. There are traps of memory and loss in their good nature, and shadows of glee in their loneliness.

A self-admitted enigma, Kottke sympathizes for those who try to find a handle for him. It's like trying to describe the guy who works behind the drugstore counter. I'm afraid my music is all there is of me.' With music like Kottke's, that's nothing to complain about.



TOM JACKSON

Born on the One Arrow Reservation in Saskatchewan, TOM moved to the city at the age of fifteen: and in terms of his career, he hasn't stopped moving since. Performing his own material, TOM has appeared in concert alongside Buffy St-Marie, Joni Mitchell, and Bruce Cockburn. As well, he is an actor, composer, playwright, musician, and television personality. Equally at home in folk, western, or country rock, his music changes to suit his audience and his mood.





THE MARA-BERRIES

With their keeper, Roger Mara, the pop-eyed puppets known as the MARA-BERRIES have toured across Canada and the U.S. for over fourteen years.

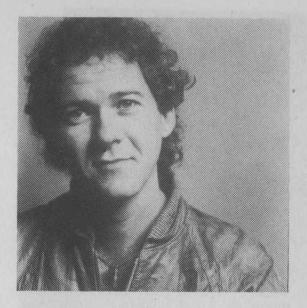
An ingenious portable stage and a whole new style of puppetry are melded into a fast-paced presentation of fun and fancy. These creatures (whose mouths bear a strange resemblance to the fingers of white gloves) bill themselves as 'better than breakfast cereal'. So, if the snap, crackle and pop has gone out of your life, our suggestion is that you try the MARA-BERRIES!



SID MARTY

SID MARTY and folk music got together either too late or too soon, as he sees it. Starting in 1963, he played in coffeehouses, church basements and bars in Vancouver, Edmonton, Calgary and Montreal. 'They always wanted you to play for free. . . they called it 'exposure'. We went around feeling naked all the time.'

Finally, chilled from 'exposure', MARTY went to work as a Park Warden in the mountain national parks for twelve years. He wrote two books of poetry, and a best selling non-fiction book, 'Men for the Mountains', all published by McClelland & Stewart, Toronto. He now makes his living as a professional writer, and plays now mainly for the sake of playing: there's precious little else to be gained from it, or so he believes.



MURRAY McLAUCHLAN

Multi-Juno award winner, writer/performer of such classics as *The Farmer's song* and *Down by the Henry Moore'*, MURRAY McLauchlan is a product of the sixties folk movement in Toronto's Yorkville who established his musical presence in the early 1970's and never relinquished it. But McLAUCHLAN is not a man to rest on past laurels. He takes chances. Musically and personally, his music continues to grow and change.



WALT MICHAEL & CO.

Putting together a winning combination is an art all its own, and WALT MICHAEL seems to have the gift. His last group, Michael, McCreesh & Co., not only were commissioned to compose and perform the music for the highly acclaimed 'Molly's Not Dead' danced by the Pilobolus Dance Theatre. They were, in 1979, named Official Minstrels for the XIII Olympic Winter Games. With WALT MICHAEL & CO., he seems to have done it again. Long acknowledged as a fine singer, he is joined by John Kirk, and exciting singer and instrumentalist. Mark Murphy adds dimension to this trio as a fine bass player and rich baritone singer. Their repertoire underlines the mountain music's links to Scottish, Irish, and British folk traditions. With Michael on hammered dulcimer, Kirk on fiddle, and Murphy on bass, they make one spectacular trio of strong musicians.



J.P.NYSTROMS

In 1977, Svante Lindqvist, Markus Falck, Olov Falck, Mats Olausson and Gorak Eriksson decided to do something about the faltering tradition of tunes and songs in their Arctic Circle home area. They drew on the legacy of the three cultures of their Swedish Lapland area; Lappish, Finnish, and Swedish. Their instrumental expertise includes the fiddle, button accordion, guitar, harmonica, string bass, zither, pump organ, piano, and several percussion instruments including the triangle. None of these young men make a living with the music: they have forged one of Sweden's most noted folk bands playing strictly part-time.

folk bands playing strictly part-time. The band's name (pronounced Noo-Strums), by the way, comes from the name of the oldest manufacturer

of pump organs in Sweden.



TOM PALEY

Mathematician Tom Paley has been at the forefront of the urban folk revivalist movement of the fifties and sixties. Long associated with the Seegers, Mike and Peggy, he has recorded a catalogue-full of Appalachian Mountain songs, both on his own and with other musicians. Founder and former member of the New Lost City Ramblers, Tom exposed millions of people to traditional music during the past three decades, both singing and playing banjo, guitar and fiddle.



LEE & SANDY PALEY

Lee & Sandy Paley recently sold their music store and teaching studio after 7 years, to write and sing full time for children . . . of all ages. Twenty-four of their own compositions are recorded on 'Sing Me Sun', a family album with something for everybody. After filming the pilot with CFCN TV for a national series called 'Camp Potawatomi', Lee & Sandy began touring in B.C., Saskatchewan, and Ontario. They are currently performing in elementary schools and community concerts throughout Alberta and across Canada.



GILBERT PARENT

Gilbert, a well known Alberta entertainer, brings a taste of French Canadian culture to all who see him. Through stories and songs, Gilbert portrays the life of a french canadian 'Bucheron' (lumberiack)

canadian 'Bucheron' (lumberjack).
With his own unique style he can turn an ordinary gathering into an old time French Canadian party.
Gilbert and his 'ensemble' have most recently performed in the opening ceremonies of the Universiade '83.



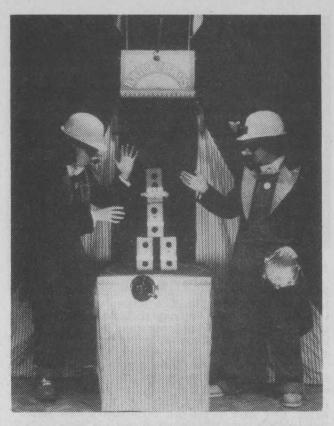
UTAH PHILLIPS

Utah Phillips is six-foot-two, a well-preserved mid-forty with a very steady gaze, firm hand and very regular teeth. He is also a Wobbly (a member of the International Workers of the World), a former candidate for the White House (on the Sloth and Indolence ticket), a songwriter, a story teller, and a walking archives of popular American history, tramp songs, railroad songs, mining songs, and logging songs. He has also been proclaimed the 'Grand Duke of Hobos' by Steam Train Maury, King of the Hobos: a title of which he is justifiably proud. Utah's aim is to get people laughing and singing together: because, as he says, most of the songs he sings really belong to the people, we just don't know it yet.



PIED PEAR is Rick Scott and Joe Mock. Rick is a self acclaimed landed ignorant who came to the West Coast in 1972 via Texas childhood and a year in Japan with a group called the Lotus Eaters. He is dynamic: a man of a thousand faces, a suberball of energy, a legend in his own mind. He is a natural story teller and a magnet to people large and small. He has been described as the Robert Plant (???) of folk music and the Jimi Hendrix of the dulcimer (??!?). Aside from his prolific career as a song-writer, Rick has also scored the music for the NFB animated cartoon Street Musique, and in the spring season of 1981 was the host of the popular weekly children's show 'Switchback' on CBC

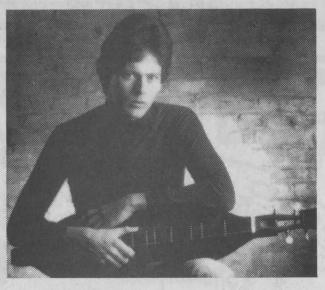
The background of Joe Mock ranges from the folk era of the 'Bunkhouse' to the psychedelic daze of a band known as the 'Mock Duck'. He joined influences with Rick and Shari in1975 to form the group Pied Pumpkin. As a song writer, he wrote (Fear of) 'Flying' and 'I'm Ready' which were AM hits that launched Shari Ulrich and the Hometown Band. He plays guitar and piano.



PUPPETMONGERS POWELL

In the past few years Puppetmongers Powell have made five European tours and worked extensively in Canada and the USA. Appearances include the Vancouver Children's Festival, the International Puppetry Festival, and the Edinburgh Festival Fringe. They have won a 'Citation for Excellence in the Art of Puppetry' awarded by Jim Henson for the Puppeters of America. This brother and sister team will present 'The Brick Bros. Circus', a complete miniature circus with all the acts performed by highly trained building bricks. Guaranteed to stimulate the imagination of even the most recalcitrant observer.





RANDY RAINE-REUSCH

Randy is one of North America's most versatile dulcimer players. His style spans a wide musical spectrum from traditional folk to semi-classical and contemporary jazz. In concert he supplements his dulcimer performances with selections on the 'khaen', a traditional bamboo reed instrument from Thailand. Randy has been dubbed the Ravi Shankar of the dulcimer by our own Uncle Don.



RIDERS IN THE SKY

They are RANGER DOUG (a straight shooter, square dealer, and a really dull guy), WOODY PAUL (a rootin tootin six gun shootin cowboy fiddlin son of a gun), and TOO SLIM (best summed up in his famous trail tip, 'Always Drink Upstream from the Herd'). Their favorite colours are respectively; blue, deep pink, and red: and together they form the Nashville-based western trio RIDERS IN THE SKY. They have played everything from folk festivals to goat-ropings and are recent members of the Grand Ole Opry.

Their absolutely unique mixture of songs of the open spaces (classic and original) and their twisted brand of trail seasoned humour has kept them and their entire herd on the trail almost constantly.



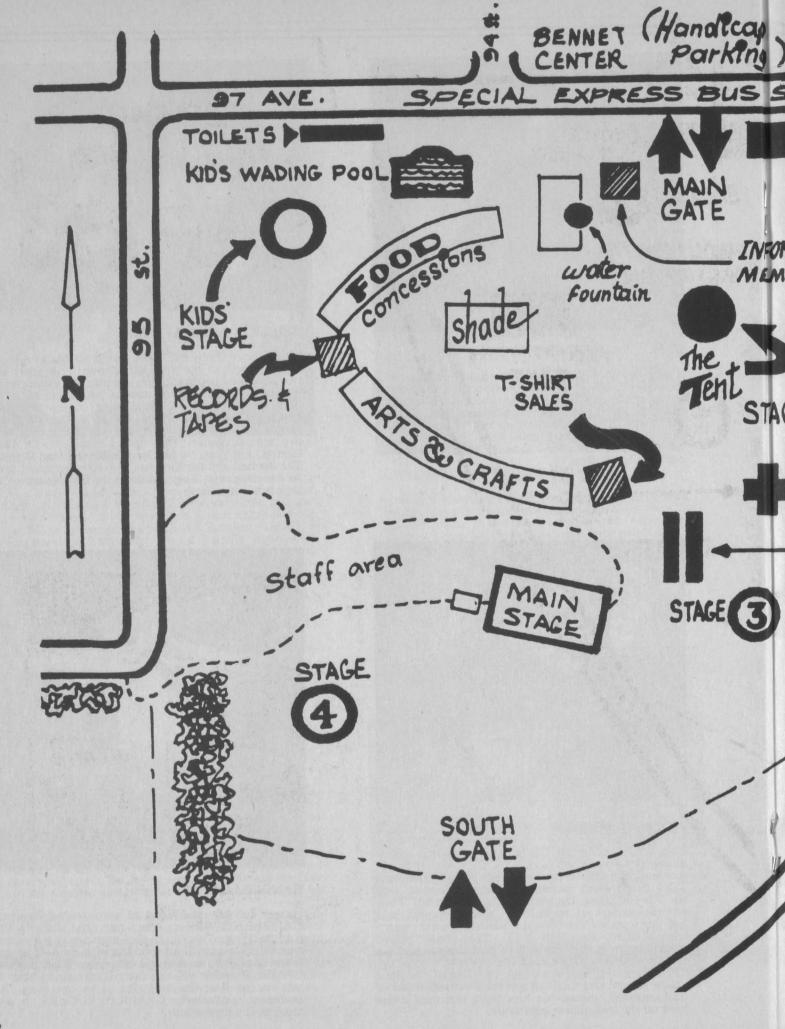
REILLY & MALONEY

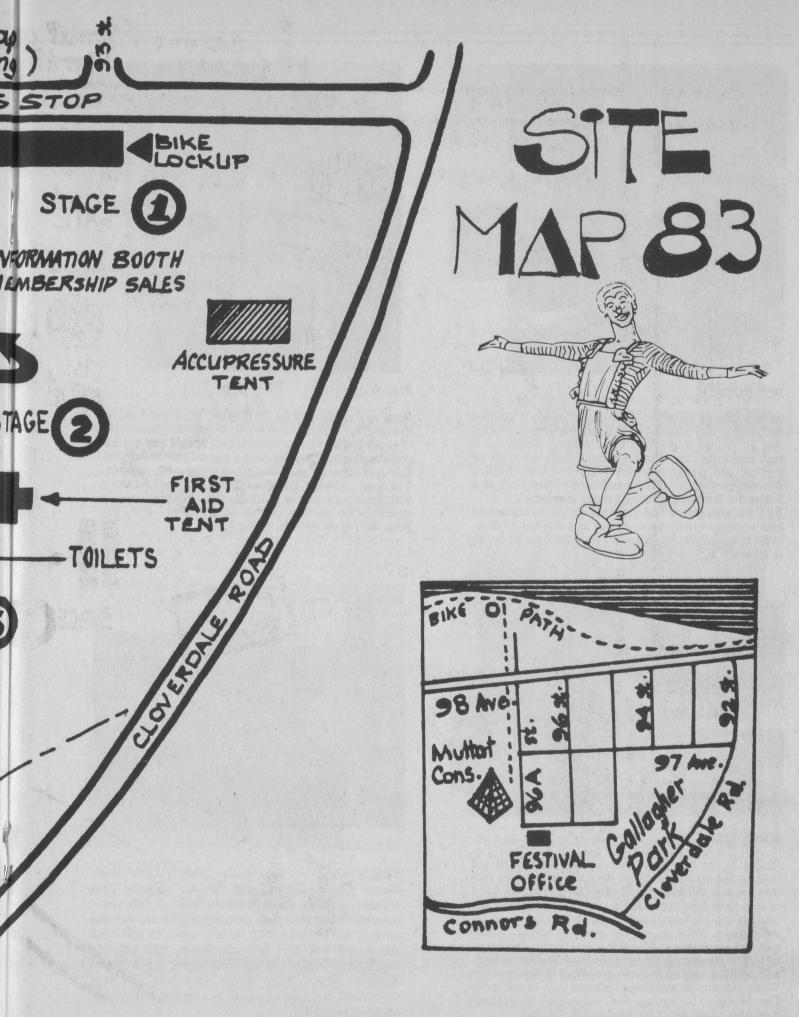
The music of Ginny Reilly and David Maloney began as an outgrowth of the 'folk' scene, but in the years the two have been together their repertoire has expanded to include virtually every element of popular music. The bulk of their material and their major strength, however, consists of original songs, written either by themselves or by song-writing friends. Along with their two acoustic guitars, they have performed with Tom Paxton, Jim Post, the McGarrigle Sisters, Stan Rogers, The Roches, and the Kingston Trio to name just a few. As one critic says, 'They are about the freshest act we've seen in a long time.'



GAMBLE ROGERS

Using a delivery reminiscent of a tent revival preacher, GAMBLE ROGERS is to the South what Utah Phillips is to the West. This singer-poet-musician-writer-raconteur will keep your head spinning with his own unique brand of sounds, musical and otherwise. While picking, GAMBLE's guitar will also dance from country blues to jazz to the Beer Barrel Polka al in one song. An exuberant performer, GAMBLE ROGERS is the modern day troubadour.







BEV ROSS

As a founding member of western Canada's seminal folk-rock group Manna, BEV began the honing process that all serious songwriters must endure. Today, as a solo performer, her music reflects a wide spectrum of musical and lyrical influences, often written from a feminist perspective and strengthened by her work as a successful freelance print and radio journalist.

BEV has appeared at folk festivals, on TV, in nightclubs and women's conventions, as well as a number of theatrical productions, including the national tour of *Sarah & Gabrial*.



JON SIRKIS

Raised in the New York/New Jersey area, JON left home at the age of 15. He has since worked at more jobs that he cares to remember in order to support his habit of singing and writing. After a long road of selling pretzels, aluminium siding, bicycles, and working in amusement parks, orchards, greasy spoons, roofing companies and gas stations: his habit is starting to pay for itself. JON is currently living in the Boulder-Denver area, and touring college and concert dates throughout the West. Edmonton audiences last saw Jon opening for Doc Watson this spring, and we're glad to welcome back this particular 'City Boy' to our festival.



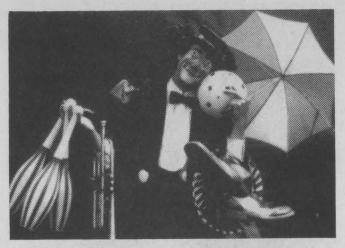
BOB SCHNEIDER

Born and raised in New York City, BOB has lived in Toronto for the past nine years. Under the pseudonym 'Robert David' he has recorded an album and several popular singles. In recent years, a good part of his professional energies goes toward working with children. The combination of BOB's melodies and rhythms along with the input from the children in his audiences create a special atmosphere wherever he performs. Bob, it's been said, gives niceness a good name.



STRINGBAND

STRINGBAND is Bob Bossin, Marry-Lynn Hammond, Calvin Cairns, and Dennis Nichol. They represent a continuation of the traditions of folk music more authentic in feeling than practically anyone else around. A STRINGBAND set is to dance to and think about and feel for. It's atmosphere can only be described as homey and the music - rare. According to Saturday Night, 'They search relentlessly for what they think is a Canadian sound. Not finding it they have perhaps invented it.'



TIV THE CLOWN

KEVIN BROOKING was born laughing in Tahiti and raised in Kansas, U.S.A. His father is a Professor of Drama and his mother an actress. These ingredients brought him to the stage at an early age. His interest in theatre took him to University where he studied drama for two years. Sharing Shakespeare's love of clowns, Kevin realized that the broad scope and tradition clowning has as its roots, and determined to find a circus to join him, Kevin worked for two years with Clyde Beatty - Cole Bros. Always cooking up new ideas Kevin met a Canadian empressario and together they worked out the clown's role in a brand new European style circus - Circus Tivoli. The result was an unusual partnership between TIV and Oli, Oli being a trained pig. After Tivoli, a flood of job offers followed and Kevin toured Canada performing at galas, festivals, and The Canadian National Exposition, North America's largest. Through a special connection Kevin was invited to England, the land of court jesters. Here his original material and unique gags matured.



PADDY TUTTY

Born in Calgary and raised on the Prairies, Paddy Tutty has been playing folk music for almost a decade, with a variety of musicians including the Regina trio 'Barley Straw'. She has been singing as a solo performer for about five years. Since her tour of the British Isles in 1978, she has performed extensively in western Canada. She sings ballads from Britain, Ireland, and North America. Much of her repertoire reflects women's lives through history - their feelings and challenges.



TONY TRISCHKA & SKYLINE

Together for just over two years, Skyline has already toured Europe four times and appeared at major festivals across North America. Combining the talents of Leader Tony Trischka on banjo, mandolin player Barry Mitterhoff, bassist Larry Cohen, female vocalist and guitarist Dede Wyland, and lead singer and guitarist Danny Weiss, Skyline is a band of enormous technical expertise, but they never let prowess get in the way of what a song has to say. They are much more interested in combining their skills and finding the most natural link from the song to the heart.



LOUDON WAINWRIGHT III

Loudon was given his first guitar when he was 12, and wrote his first song in 1968. Over the next twelve years, he recorded a total of eight albums, as well as touring extensively all over the globe. Over the years, Loudon has seasoned into a truly spectacular performer, holding audiences everywhere in the palm of his guitar. In the last two years he has also experienced the theatrical roar of the greasepaint and smell of the crowd. He appeared in two off-Broadway plays, and starred in the Broadway hit musical *Pump Boys and Dinettes*. He has also brought out 'Fame and Wealth', his first album in four years. With new songs to sing and new stories to tell, he is still uniquely Loudon.

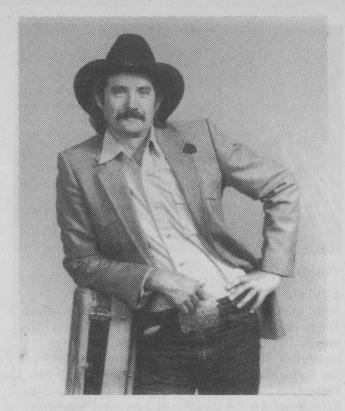


WHISKEY JACK

In a few short years Whiskey Jack has become a significant and influential presence on the Canadian music scene. Once referred to as the 'Manhattan Transfer of bluegrass', the band has parlayed their big vocal sound, crisp instrumental work and entertaining presentation into a profile that has taken them across Canada in person as well as on radio and TV. The band members are Duncan Fremlin (banjo, vocals), Bob McNiven (guitars, vocals), Chip Street (string and electric bass), and John Hoffman (mandolin, fiddle, vocals). Framing their varied musical menu with irrepressible energy and a ready sense of humour, Whiskey Jack presents a top-notch show that has captivated the hearts and minds of thousands.

MASON WILLIAMS

Mason Williams is involved in several areas of creative expression including books (13), television (various Emmy Awards), and other media. His biggest success, however, has been as a musicain. He has recorded a number of successful albums and won two Grammy Awards for his intricate guitar composition 'Classical Gas', which reached number one in both the U.S. and Canada. During the mid 70's Mason formed a bluegrass band called the Santa Fe Recital. While on a year long nationwide tour he discovered that not only was bluegrass music immensely popular but that it was, in effect, orchestral folk music. After adding several bluegrass musicians to the standard orchestra Mason Williams and the Santa Fe Recital recorded a delightful album entitled 'Fresh Fish'. Mason spent a winter in Edmonton years ago as a television writer and last appeared here with the Edmonton Symphony Orchestra. He brings with him and incredible band including Rick Cunha on guitar, who has recorded two solo albums, Byron Berline, on fiddle, L.A.'s most sought after session fiddler.



DIAMOND JOE WHITE

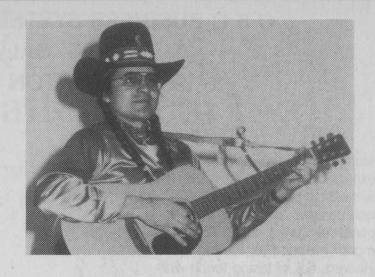
Country singer and songwriter Diamond Joe White began his career at the age of 18 when, as he tells it, he hit the road in his dusty old Ford to play the bars and dance halls from coast to Canadian coast. The Alberta native now makes his home on Vancouver Island, but his music has taken him as far as Europe and the Middle East. His good-time songs and frontier ballads are often rich in Western history and tradition. An Alberta legend himself, Diamond Joe has just released a new album entitled, 'Branded'.



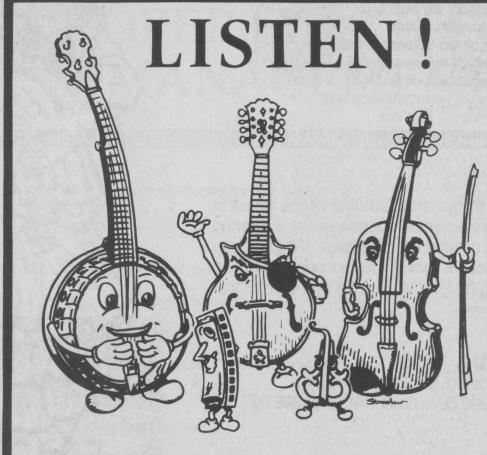
WINSTON WUTTUNEE

WINSTON has been travelling for the last ten years all over North America 'with my drum and my guitar, singing and jigging, telling jokes and stories and helping people have a good time.' He founded and headed the Indian Music Department at Saskatoon, with the Saskatchewan Indian Cultural College. Winston also finds time to work as a lecturer in schools, churches, universities and has been honored with a Honorary Membership for Life with the Child Care Workers Association of Alberta

WINSTON has made several appearances on both Radio and Television in his capacity as entertainer and lecturer.







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(Wise old fishing guide - "May the fish be with you") Y'owe Me One Kokanee

Chewbarka (The beaver)

WD-40 (Fishing Gear Lubricate)

(Fisherman Lubricate) Cuervo Goldie-O

The Dark Side

The Emporor (Crooked gamewarden)

Dark Wader (Reel jerk) As our story open several lures from the Dark Side are chasing a Coleman Cooler being towed through the

water by a speeding power boar.... (Suckers)

Guards

1983 MASON WILLIAMS

JUST A PICKING

by Susanne Noordyk

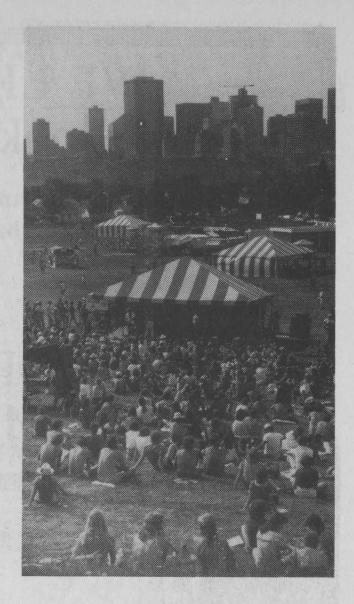
Hey - enjoy a good jam session? Why not have some fun on paper and find these words that describe the good time.

GN RTSELDDIFP E C KL G MMA J S R S 0 E B G S 0 C S T R E K 0 Y U D E B E X P N R 0 T B B D A D 0 Z G B R E A K 0 H 0 D 0 C M W C U D 0 S E P H G H E U IJ E S B P R I N G B W E X A S N 0 S В C S P M H 0 IN ASDA E LKSO N GSXO

BAND FIDDLE PICKERS BANJO PICKIN FLATPICKING BASS GUITAR PICK BLUEGRASS JAMMING RHYTHM BREAK LEAD SONGS CAPO LICKS STRINGS DOBRO MANDOLIN TUNES

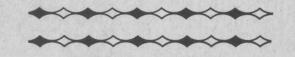
answers pg. 47







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ARTS AND CRAFTS

This year we have an even larger selection of arts and crafts being sold at the Festival than last year. The quality and variety is as good as any other year - in other words, it's great!! Among the variety of crafts being displayed, demonstrated and sold are. . . jewellery of all kinds, a super range of woodwork, stained glass, doughart, pottery and pewter, quilting and handsewn items including toys, leatherwork and weavings, batiking and painting on silk, metal art and a new craft called eggery - it's fabulous! There will also be a couple of music-orientated craftspeople selling music accessories and demonstrating with a few tunes, every now and then, we hope.

We have some very keen craftspeople who will be very eager to demonstrate for you, if possible, and if not, give you some explanations as to how they prepare their crafts, so we do invite you to come on over and wander through the Crafts Area and mingle and chat with the artists. I am sure they would be more happy though if you brought your pocketbook with you too! I am positive you will be tempted to buy a few items to put away for Christmas time. In any event, it will be hard to walk away empty-handed, believe me!!!

The 1983 Edmonton Folk Festival artists and craftspeople include the following;

La Guitar Classique
Sue Hallam/Anne Yaciuk
Gail Winter
Gilbert Parent
Sandie Traver
Joyce Ogle
Brock & Karen Blosser
Joy Serwylo
Michael Wheatley
Joyce Vandermaas

Fred Tippe Rosalie Hodges

Karen MacMillan/Gail Leatherdale

Halina Plewak
Ma Fletcher
Brooke Kolodychuk
Ernst & Agnes Oslender
Robert McKinley
Glenn McCullough

Lorraine Barber Irene Tremblay Debbie Lewicki Sylvie Thibodeau Geri Hayhurst-France Robert Williams

Bea Stenson
Debbie Treasure

Gladys Creasy/Fernande Beland

Charles Breth Gwen Bodie Amoel Lisecki Irene Ledsham Edmonton
Edmonton
Sherwood Park
Gabriola Is. B.C.
Edmonton
Longbow Lake, Ont.
Winnipeg, Man.
Burnaby, B.C.
Cold Lake, Alta.
Kamloops, B.C.

Edmonton
Edmonton
Edmonton
Edmonton
Edmonton
Sherwood Park
Edmonton
Calgary, Alta.
Moose Jaw, Sask.

Edmonton
Edmonton
Edmonton
Peace River

Peace River, Alta. Calgary, Alta. Edmonton Edmonton

Coronation, Alta. Peers, Alta. Edmonton Calgary Edmonton



Musical instruments
Handsewn items
Silver jewellery
Musical instruments
Pewter/Silver work
Pottery

Wood Carvings
Jewellery pins

Traditional Wood Toys

Hand weaving Woodwork Dough Art Pottery

Leather purses
Guitars & Accessories

Quilted work

Scrimshaw Jewellery & Lamps

Metal Art

Pottery & Paintings Bread Sculpture Leather & Bead work

Fabric work
Painting on Silk
Glasswork & Folk Art
Painted Wood Mirror Frames

Soft Toys & Rag Dolls Eggery

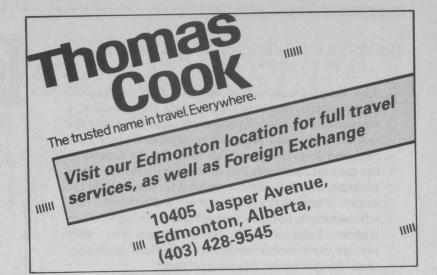
Pottery Batiking Copperwork Stationary

Stained Glass

Due to programme deadline restrictions, the above is a partial list of our participating craftspeople.

Raewyn Bradstreet Crafts Co-ordinator

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THE POODLE TRAPPERS OF BEVERLY HILLS

Two French-Canadian fur trappers, tired of the cold North winters, decide to try their luck for a while in a warmer climate. One of them reads an article about the fact that every year many pet poodles in Beverly Hills run away from home and fall victim to the coyotes in the canyons. Suddenly one of them realizes that this is probably one of the most un-tapped fur resources in the world! They pack their canoes and "Voila" the adventuresome voyaguers are off down the coast to Los Angeles. Landing at the Santa Monica Pier, they portage their canoes up Sunset Boulevard until they reach Bel Air where they set upo camp.

Realizing that the native people will get angry if they set traps for the wiley poodles right in their yards, down at Gucci's, in the little pet pee-pee parks and places like that, they agree to set traps in the wild canyons and catch only the naughty little poodles that have run away from home.

"We snatch zee poodles from zee jaws of zee terrible death," laughs Pierre, "and besides zee fur is too valuable for zee coyotes to lay around on, AY? No? oui?"

"Oui!" says Jacques.

Soon there are many pink, blue, apricot and purple poodle hides stretched out on racks drying in the sun and Pierre and Jacques both sport fine poodle-skin caps and jackets with little kinky balls of pink and blue fur all over them. The Hudson Bay Company is more than willing to buy all of their unique pastel furs at premium prices, and "Voila", they are two very lucky, rich Canucks.

However, with nothing to eat the coyotes become desperate and one night the trappers are attacked as they are sitting by their campfire eating a Chasen's take-out dinner.

The terrible, vicious attacks go on all night until finally at dawn the defeated coyotes retreat back to their dens to lick their wounds.

"I tink we have upset zee ecological balance of zee nature here, ay? no? oui?" says Pierre.

"Oui," says Jacques, "We have made zee big haul, let's go home. I don't like zee beer here much anyway, ay? no? oui?"

"Oui!" says Pierre.

So, the rich voyageurs with canoes heavy-laden paddle back up the coast to their beloved Canad, dog tired, but happy, and resume a normal life. On cold nights in the Yukon, wrapped in their poodle-skin coats, they fondle the kinky little pink and blue fur balls and dream of warm days down south when they trapped... The Poodles of Beverly Hills.

© 1983 MASON WILLIAMS



COMING THIS FALL!!

- * a major Ingmar Bergman retrospective
- * Katharine Hepburn series
- ★ the films of Jean-Luc Godard and Nicholas Roeg
- * a weekend of Dashiell Hammett
- the joyous gospel music documentary SAY AMEN, SOMEBODY
- wour treasured 50 cent Saturday Matinees
- Les Blank's BURDEN OF DREAMS and Werner Herzog's FITZCARRALDO
- many Edmonton premieres, classic favorites, and much, much more!

THE NEW ISSUE OF THE PRINCESS THEATRE MAGAZINE WILL BE AVAILABLE AUGUST 20

Mason Williams has published over a dozen books, won several Emmy's for his television writing and has orchestrated a Presidential campaign - Pat Paulsen's. Our thanks to Mason for his contribution to our Festival Progam Book.

Edmonton Winters are colder than a brass nut on a Canadian bass.

Emmylou Harris is really a guy named Harry M. Lewis.

Zero automobile growth...when?

I'm looking for a chicken with eggsperience.

If Mean Joe Green was an Italian, his name would be...Peste Guisuppe Verde.

No-Fault Earthquake Insurance

WIN A MUSIC RAFFLE!

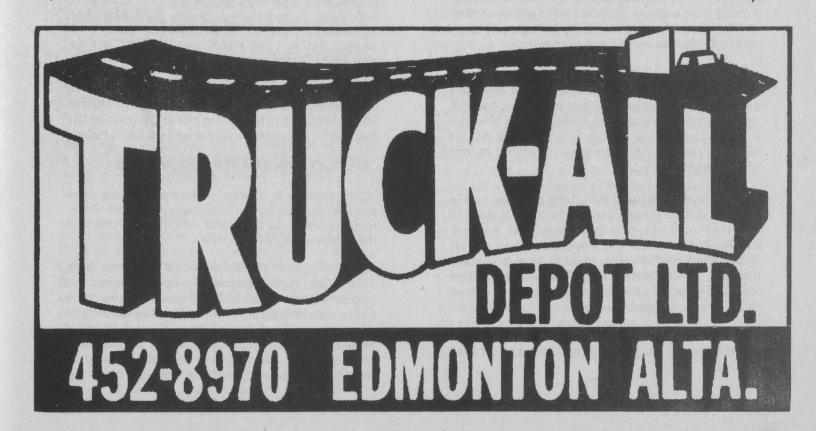


First prize 75 albums or cassettes Second prize 25 albums or cassettes

Assorted artists from a wide variety of styles

Draw will be made at the Festival on Sunday Aug. 7.

Enter the MUSIC RAFFLE today.



Acoustic music

by Jim McNulty

Acoustic music is fashionable again.

Not since the great folk boom of the late 50's and 60's have we heard such a colorful tapestry of acoustic sounds, once again rising from the ashes of pop overkill and crass commercialism

Mind you, the accoustic side of music has never been out of fashion in some circles - small but firmly dedicated cults from various traditional genres have seen to that. But the widespread acceptance it enjoys today, the innovation and excitement it generates has given the acoustic sound a new and permanent life.

These days, there are magazines catering to virtually every whim of the acoustic musician - Mandolin World, The Banjo Newsletter, Frets, Hot Strings. There are hundreds of ongoing festivals in Canada and the U.S. that offer a perfect showcase for the sweet tone of a Martin guitar, the bark of a Gibson mandolin, the nimble dance of a fiddle. There are more musicians, and more luthiers than ever plying their trade with wood and glue and strings.

It's a heady time for the acoustic crowd. This weekend, you'll be a part of it, witnessing some of the purest, most invigorating sounds known to music lovers.

Indeed, the toughest part for the fan may be assimilating the myriad styles on the festival grounds. Virually every segment of the acoustic spectrum will be covered, some by artists you know, and others by musicians that may not be so familiar.

Tony Trischka and Skyline, for example, are names probably known only to a relative handful of spectators on hand. Tony, a brilliant banjoist making his first visit to this festival, has shaken the foundations of bluegrass with his avant-garde approach - a pioneer of the bluegrass offshoot that has come to be known as 'new acoustic music'.

A native of Syracuse, N.Y. Tony grew up with a scattered musical background that included homage to such traditional folkies as Pete Seeger, The Weavers, and The Kingston Trio, the barrelhouse piano of Fats Waller and school lessons in classical flute. It was The Kingston Trio's classic *Charlie and the MTA* that turned Tony on to 5-string banjo. Eventually, as with all banjo players, he heard the master.

'Someone said, 'Well, there's this guy Earl Scruggs that plays banjo. So I got a Flatt and Scruggs record and that was it.'

That was in the mid-60's, and Tony hasn't looked back since. In the early 70's, he was one of the sparkplugs behind *Country Cooking* and *Breakfast Special*, two primarily acoustic bands that were among the first to step beyond straight-ahead bluegrass invented by Bill Monroe in the late 30's.

Tony's powerhouse banjo work raised eyebrows whereever he played, with a side order of dark frowns from bluegrass purists. But he persevered, and with colleague Bill Keith, redefined 5-string banjo playing with dazzling experimentation and songwriting that incorporated all of his youthful musical influences, and a new-found respect for such jazz figures as Chick Corea, John Coltrane, Ornette Coleman, and John McLaughlin.

'When I was starting, I'd spend hours every day just playing,' Tony recalls. 'I was totally absorbed in it. It's still that way. I can get lost for hours on end.'

'I keep trying to explore new fields - that's just my inclination on the instrument. I take what I can and apply it to the banjo. I try to make it very organic, very banjoesque. For me, the most important thing is for it to drive. You really have to have the power - that's something that I got from bluegrass and Scruggs style. Drive and fire.'

After stints as a banjo teacher and freelancer (Tony has three solo albums out and another - A Robot Plane Flies Over Arkansas - on the way) and a five-month run on Broadway as a musician in The Robber's Bridegroom, New York-based Skyline was born in late 1980 with Tony, Dede Wyland on guitar, Barry Mitterhoff on mandolin, Danny Weiss on guitar and Larry Cohen on bass. Skyline's first album, Late to Work, is a sizzling blend of new acoustic themes.

'Jazz, rock, pop, classical - whatever - it's all in there, but bluegrass is at the heart of it,' Tony says of Skyline. 'We're not trying to be weird or obscure or anything like that. We're just trying to play original acoustic music.'

Ah. That's at the heart of it - original acoustic music.*

Chris Hillman is another performer with the same idea. A significantly different approach than Tony, rooted more in the traditional vein, but stamped with the unmistakable Hillman style.

You remember The Byrds, Mr. Tambourine Man, Turn, Turn Turn, Eight Miles High. Chris was an original member of that fabled band, a third-generation Californian who spent his formative years listening to the western swing of Spade Cooley, the rock 'n roll of Elvis, Little Richard, and Chuck Berry, the folk tunes of Seeger, the Weavers, and the New Lost City Ramblers(ex-Rambler Tom Paley brings his cornicopia

of folk skills to the Festival again this year). Chris took up the mandolin after hearing Ira Louvin, half of the legendary Louvin Brothers. And, again, there were these two guys...

'I heard Flatt and Scruggs and it was all over. I said 'this is great music, I've got to learn what it is''.

Well, it was bluegrass, of course, and by the mid-60s Chris had seen tenure with the *Scottsville Squirrel Barkers* and the *Golden State Boys*, two early California bluegrass bands.

Then pop history called. Chris was asked to join Roger McGuinn, Gene Clark, David Crosby and Michael Clarke, and after a year of rehearsals *The Byrds* unleashed themselves on a musically hungry public.

'We were all folk music people,' says Chris. 'We came from that acoustic background. I think that's what developed the unique Byrds sound.' So unique, so popular, no less than *The Beatles* told a press conference that *The Byrds* were their favorite band.

Eventually, this very young band stalled under the incredible pressures of stardom and Chris departed with Gram Parsons to form the Flying Burrito Brothers, California's raunchiest contribution to country rock. Chris and Gram wrote some of the finest songs of that era - classics like Sin City, Devil in Disguise, Wheels, Cody Cody. Then came Manassas, Souther-Hillman Furay and assorted other big-time country rock ventures. And then a year off, a rethinking of personal and musical goals.

'The values have changed,' Chris says. 'I don't care if I have a Mercedes Benz.' He made his superb acoustic album *Morning Sky* last year for \$5,000 and has found new life touring as a duo with old friend Al Perkins, singing and trading licks on mandolin and guitar.

'I really like playing acoustically. I like the intimacy of it. The best part in a musical sense is that it keeps you on your toes. When you're up there with a guitar or one other guy, it's a challenge. . . you've got to be right on it.'

Chris enjoys the freedom from what he calls the 'wall of sound' an electric band generates. 'It gives me new blood. It's rejuvenating. It's back to the music.'

Chris Hillman and Al Perkins are master craftsmen on stage, singing old country tunes and BYRDS/BURRITOs hits, their musical blend so close they could be brothers. Not unlike the brother acts - Bill and Charlie Monroe, the Blue Sky Boys - that WERE country music in the '30s before the age of full bands and the lip-sync, saccharine-coated puff that came with Nashville and crossover.

Walt Michael, also making his first appearance here, offers yet another slice of the acoustic pie. This New York-based veteran of the 'great folk scare', as he calls it, plays one of the most cumbersome instruments a-

round - an 81-string hammered dulcimer. But the sound he produces by tapping small metal mallets, or 'hammers' on the strings is hardly cumbersome. More like enchanting.

'I think the pure nature of the sound itself is what attracts people to it,' says Walt, who began playing one 13 years ago after a visit to the Fox Hollow Festival in Petersburg, N.Y.

'It goes back at least 5,000 years, originally to the mid-East. The one I'm playing can be traced back to Scotland.' Walt notes European gypsies have a strong tradition with instrument, even adding damper and sustain pedals to increase its versatility.

'Various immigrants, Scottish and Irish settlers, brought the instrument with them to North America and the music that goes with it. Unfortunately, a lot of it has died out, but there's been a revival in the last 15 years.'

At one time, Henry Ford had a hammered orchestra-'one of his strange passions,' says Walt - and to this day you can see those instruments in the Ford Museum at Dearborn, Michigan.

With its strong percussive base, the hammered dulcimer was perfect for dances and favoured by lumberjacks, of all people.

'It was a very popular parlor instrument in the 19th century and into the early 20th century,' says Walt. 'But you know, it's difficult to tune. It takes half an hour to properly tune one up. It will never become the rage like a mandolin or guitar.'

Perhaps the rarity of the hammered dulcimer is part of its charm. And when Walt Michael and Company fire up their jigs and reels, it will do more than charm. It will have you on your feet - dancing like a lumberjack.

Yes, this is the weekend for acoustic music. Watch for other newcomers to the Festival - Mason Williams, the Classical Gas man who released the daring old-time/symphonic fusion album Fresh Fish a few years ago, here with fiddle maestro Byron Berline, banjo wizard John Hickman, guitarist Rich Cunha, mandolinist Jerry Mills and Edmontonian, John Sereda on bass. The knee-slapping cowboy music of Riders in the Sky. The hybrid Canadian bluegrass of Whiskey Jack. And more, of course, many more acts too numerous to mention, each with their own charm and vitality.

Flatt and Scruggs put it right, back in the early '50s; Get out the five-string, tighten up the hide Tell all the young folks to get inside We'll make music 'til the rafters ring All night pickin' and sawin' on the strings.

Jim McNulty is The Edmonton Journal's country music critic.

Open Letter

to the Honourable Peter Lougheed, the Cabinet Ministers of the Government of Alberta, and the People of Alberta.

As Canada's fourth largest employer, we of the cultural industry, protest the funding freeze to Alberta Culture, which incapacitates its ability to fulfill its mandate to the cultural industry in the province. Culture is the least funded ministry, and over the last decade has lagged far behind other ministries in terms of annual increases.

A funding freeze at this time severely penalizes many individuals, institutions, and organizations, who have worked with diligence to build a high level of performance and achievement in Alberta. We ask members of the business community who benefit from cultural dollars spent, and the general public, who along with their children and the senior citizens benefit from cultural programs, to write letters to their MLA's and the Honourable Peter Lougheed, attesting to how the freeze on cultural spending will affect them.

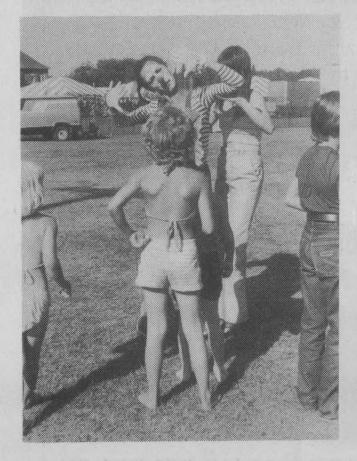
The following organizations endorse this letter:

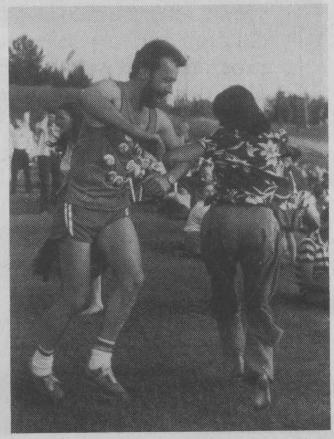
Alberta Crafts Council
Alberta Potters Association
Alberta Association of Art Galleries
Alberta Museums Association
Alberta Motion Pictures Industry Association
Canadian Artists Representation/
Federation des Artistes Canadienne
(Alberta)
Chinook Touring Theatre
Drama Lab
A.C.T.R.A. Writers Guild

Edmonton Folk Music Festival
Summerfest
Latitude 53 Society of Artists
Theatre Network
Workshop West Playwrights Theatre
Northern Alberta Performers Guild
A.C.T.R.A.
Northern Light Theatre
Society of Northern Alberta Print Artists
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1982 EDMONTON FOLK MUSIC FESTIVAL







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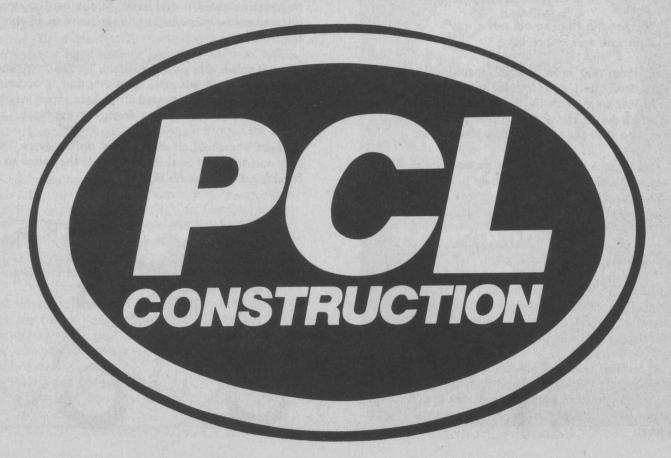
- AUG. 4, 5, 6

AMOS GARRETT

-AUG. 8-13

Ambassador Motor Inn 10041 - 106st. 423-1925

best wishes to the festival from



CARE OF YOUR GUITAR

by Ma Fletcher

Here we are in mid-summer, as good a time as any to talk about care of musical instruments.

Consider the guitar: an organic, living, breathing entity, each with its own personality. It's no wonder that all guitars, even those that are exactly the same make and model, have their own unique sound They're wood, and that's the primary factor in considering a guitar's care. Wood breathes, expands, contracts, heats up, cools down, absorbs moisture, dries out, and gives way easily under even moderate physical abuse.

Lack of moisture is a very serious musical instrument problem in the prairies, and can easily cause your guitar to crack. A room humidifier (or guitar humidifier which fits inside your instrument) is a good investment. The guitar humidifier I like most is called a 'Damp-it'. Get the largest diameter for Edmonton's climate - it's about 1/2'' diameter and costs about \$15.00. Although they don't say so on the package, it's best to use distilled water in them: other wise tap water minerals will harden the wick, and before long, they won't hold water.

Incidentally, you can make your own humidifier for under a dollar. Here's what you need;

- 10" of 1/2" diameter vinyl or surgical tubing (available at large drug stores, hardware stores, & wine-making stores)
- -2 corks to fit in the ends of the tubing
- -1 J-cloth
- -1 Bic pen-clip from an old pen
- -1 drill with an 1/8 inch bit

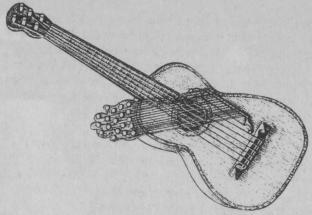
Drill about 100 holes equally spaced through the tubing. Stuff the J-cloth into the tubing by twisting it and cut off what won't fit. Stuff the corks in the ends and attach the Bic-clip on the outside, to hold the humidifier onto the edge of your guitar sound hole.

To use it, dunk in distilled water for one second. Wring it out and wipe the outside well, so it won't leak into your guitar. Remember, the idea is to add moisture to the air inside your guitar, not to flood it!

A hygrometer for your guitar case is also a good idea - relative humidity of 50-80 is good.

Incidentally, too many Edmonton guitar stores leave the silica gel packages inside guitars in the stores. These are meant to dry out your guitar! Get rid of them unless you're going to the coast!

Lets consider heat and cold, neither of which are good for your guitar. Both extreme cold, and high temperature accompanied by high humidity, can literally make your guitar fall apart at the seams because of glue failure.



Be sure not to leave your guitar by a window where the sun will come in. Note that this applies in winter as well as summer, for the sun's radiant heat is just as strong coming through the window when it's -30C as when it's 25C.

Besides cracking the wood and separating seams, the sun has to be the number one cause of cracked finishes, although the finishes of some guitars seem to be a lot more resistant than others. A good guitar polish will help to protect the finish and make it more resistant to scratches, wear and tear.

NOTE: Do not use wax as it tends to build up layers and turns yellow.

Fingerboards which are usually bare(unfinished) rosewood or ebony are a different story altogether. Since they are bare wood, one should never use a solution on them, except for possibly lemon oil. To get dirt and grime off, Frank Gay suggested polishing the fingerboard with 4/0 steel wool. (Frank used to swear by 'automotive red polish' to fill the pores of an ebony fingerboard.)

Do not polish your guitar too often. Two to three times a year is normally adequate. If in that time, it accumulates a good deal of grime and dirt, a light varsol may be used to remove this, without destroying the finish.

A light household oil can be used on the gears. Use only one drop and be sure to wipe off the excess so it doesn't get onto the finish.



When it comes to your strings, many people feel that wiping them after each use will preserve the timbre. But there is no substitute for changing your strings. Strings will go dead simply from wear and from the oil and dirt on your fingers. Everyone's strings seem to last a different time period. Some people change theirs every two weeks - others every two months.

I like to change mine every six weeks, but the frequency with which I change them seems to be in direct proportion to the state of my bank book, strings being about 12 bucks a set these days. But I always change them before a concert because I know they will sound better, and when they sound better I enjoy playing them more and do a better performance.

In the winter, it's a good idea to loosen your strings if you're taking your guitar outside into the cold for more than a few minutes. Cold makes the strings tighten, because cold metal contracts enough to warp your neck permanently. Also note that is you bring a guitar in from the cold, you should let it warm up gradually, by leaving it in the case for a while(a half hour or longer). This is to minimize the chances of cracking and 'checking' of the finish.

One more thing I believe is relevant to protection of instruments. Protect them from the airlines! Stan Rogers, Frank Gay and many others have had magnificent guitars smashed by the airlines despite strong wooden cases.

The airlines know the poor quality of their handling well enough to have made me sign a 'disclaimer' just a year ago when I took my guitar from Toronto to Edmonton. The disclaimer effectively says that I realize the instrument is too fragile to go on an airplane, and I waive all claims in case of damage!

After a lot of research I found you still have a few choices if you have to take it on a plane. First, loosen your strings all the way, and wrap rags around the neck so it's secure.

'Anvil' cases are extremely well made with alumimium edges and steel corners. Unfortunately, they cost about \$400. You can buy a seat beside you for your instrument, usually at half price, but this is ridiculously expensive. You can request 'special services', but today that usually only means that your guitar avoids the conveyor belt that goes around corners. (Do it anyway!)

The last choice is to insure it with your own insurance company for its replacement value. This does not of course protect the instrument, but if it's smashed, at least you can buy another. It's worth it just for the peace of mind.

Have a fun festival!

Ma Fletcher





Children's Area



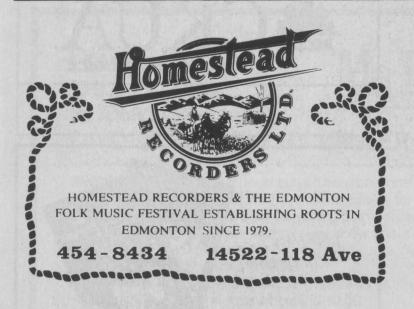




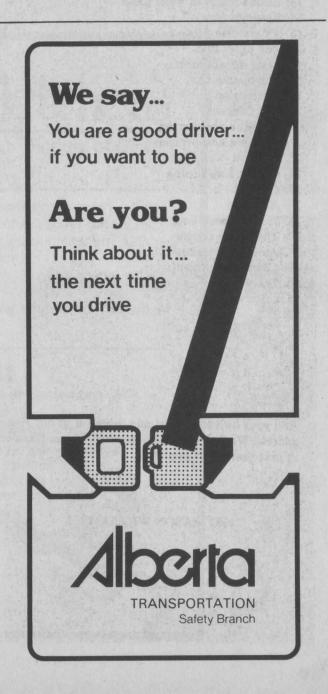
There is fun to be had by everyone over in the Children's area. There will be performances by Magicians, Singers, Puppeteers, Jugglers, Clowns, Dancers...lots to see an hear! Between performances you can play parachute games, balloon games, you can paint your face and dress up in funny clothes, you can play on the see-saw and swings if you want. So don't forget to come over to the Children's Area, but bring Mom and Dad too.

Parents note; Please do not leave your children unattended in the Children's area. The volunteer crew organizes activities for the children but DO NOT provide a day care service. The children's area closes at 5:00 p.m. daily.









MULTIPLE CHOICE QUESTIONAIRE

The Seven Blunders of the Modern World

(Pick 7)

- 1. Paper work
- 2. Pollution
- 3. The Edmonton Airport
- 4. No Deposit, No Return
- 5. Plastic products
- 6. The nuclear threat
- 7. Buy now, pay later
- 8. Planned obsolesence
- 9. The abolition of slavery
- 10. Suburban sprawl .
- 11. New Math
- 12. Junk food
- 13. Little squares of toilet paper
- 14. Reagonomics
- 15. TV commercials
- 16. The Killer Bees
- 17. Land development
- 18. The minute tan
- 19. Advertising
- 20. The Concord
- 21. No more new pennies
- 21. No more new pennies
- 22. Lawyers
- 23. Genetic Engineering
- 24. Curbs
- 25. Acid rain
- 26. 55 mph speed limit
- 27. The metric system
- 28. Anti smog devices
- 29. Chemical defoliants

in next year's Program Book.

- 30. Taxes
- 31.
- 32.
- 33. 34.

Add your own to this list and submit it to our Festival address. We'll post the most popular "Seven Blunders"

1983 MASON WILLIAMS



PROVINCE-WIDE AM 580

Promoting Bluegrass in Canada



Canadian Bluegrass Review

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YEARLY SUBSCRIPTION RATES

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Watch for guitar instruction workshops at this festival.

come to jam sessions at our booth (at the Arts & Crafts booths) where we will have the following jam sessions (bring your guitars)

SAT. NOON-1:00 p.m. — Folk jam, blues jam SUN. NOON-1:00 p.m. — Bluegrass & Ragtime Jam

(Banjos & Fiddles invited too)

LEARN GUITAR THIS FALL — PLAY YOUR FAVORITE SONGS BY WINTER

Ma Fletcher's

School of Guitar

BEGINNER: Even if you've never played music before! Starts from scratch — how to hold the guitar. **Note:** We have some guitars for rent at \$20 for the course. **CHILDREN'S BEGINNER:** 8 to 12 years. Some small guitars for rent at \$20. **INTERMEDIATE:** For those who already know basic chords.

ADVANCED: Finger-picking, flat-picking, lead guitar, blues, jamming, theory, slide. **VOCAL COURSE:** 8 weeks, \$50.00.

CHILDREN'S FUN WITH MUSIC: 4 to 8 years. Ear training, sing alongs, movement to music, percussion instruments. \$50.00.

REGISTER NOW FOR FALL

DATES: Saturday & weeknight courses begin the week of September 19. **LENGTH:** All courses last 10 weeks. **SIZE:** 6-12 students.

COST: \$75 for each course. NOTE: \$10 off for early registrations.

Over 1000 satisfied students. All courses let you have fun while you learn. There is a sleigh ride and party each term for adult students. Comments from students include: "an excellent course", "Ma Fletcher's revived my interest in guitar", "gave me lots of variety", "I won't miss the next course!"

Classes around the city according to demand: University of Alberta • Jasper Place Composite High • Millwoods • Riverdale • Sherwood Park (Strathcona Pool classroom) • Spruce Grove • Bonnie Doon • Northgate

Call 429-0914 or 426-4155

9 to 11 am & 5 to 8 pm Monday to Friday







BE A FESTIVAL FRIEND

Don't be left out.

You too can become involved! We invite you to join our growing list of Festival friends.

SOCIAL MEMBER: May attend year-round licensed functions

FRIEND: Discount on admissions to all Folk Festival functions.

PATRON: Both of the above plus \$30 tax receipt.

FRIEND FOR LIFE: Lifetime membership - total donation is tax exempt.

BENEFACTOR: Life membership - total tax exemption

SPONSOR: Same as above, plus special recognition at annual Folk Festival

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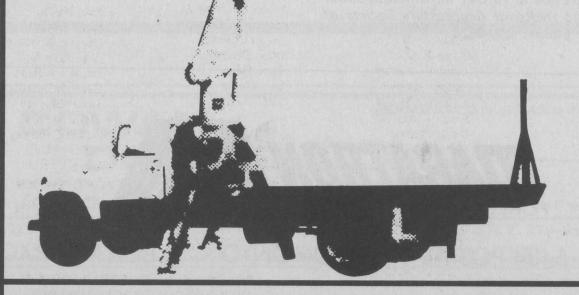
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THE ART OF ACUPRESSURE

Acupressure or Chinese therapeutic massage is a special technique used in Chinese medicine to relieve emotional and physical stress.

Since man moves about with a high centre of gravity on only two points of support, the force of gravity becomes a burden to the human body. This plus the social and emotional pressures generated through the complexity of human relation and busy life style can easily distort the framework of the skeletal system. For this reason most people share an abnormal posture.

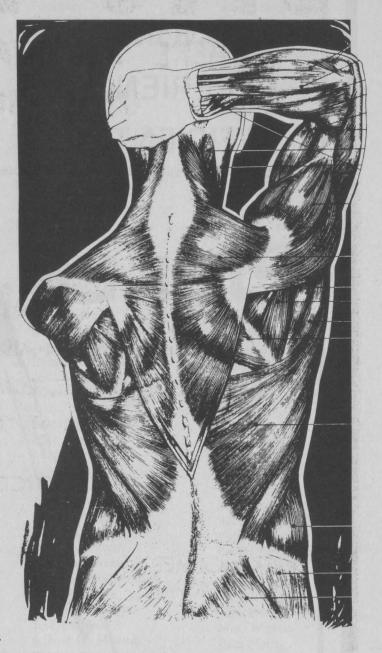
During an acupressure treatment, pressure is applied on specific acupressure points and different hand techniques are used in unison with movement and breathing of the person having the treatment.

An acupressure treatment will rebalance the flow of the internal energy by affecting posture changes in biochemical nervous impulses, blood flow, and hormonal gland secretions, relieve a person from specific pains and reorder the body towards vertical allignment.

The major segments of the body will rotate more freely as the joints gain more freedom. Energy is conserved this way and is available for other purposes, the result of which will lead the body to have a sensation of lightness and well being.

During the Festival the Royal Acupressure Society of Alberta will have a booth at the public Rest Area and invites performers and public to have free acupressure treatments.

Anyone interested in further information about acupressure and the Royal Acupressure Society of Alberta please phone: 439-4624





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DISCOGRAPHY

Folk Festivals traditionally last for only one weekend - a very special three days of music, camaraderie, and fun. But after the festival is over, it seems a long time 'till next summer when you might hear your favorite performer again.

In an attempt to stave off some of that music withdrawal, we have compiled a Discography of some of the albums available by performers featured at Edmonton this year. Unfortunately, some of the albums are hard to obtain and some may be out of print. Undoubtedly we have probably missed a few as well.

HOLLY ARNTZEN

Holly Arntzen(Cassette Tape) Sutil Tape Sound

LONG JOHN BALDRY

Heartaches (Pye)
Long John's Blues (United Artists)
It Ain't Easy (WB)
Everything Stops for Tea (WB)
Good to be Alive (Casablanca)
Welcome to the Club (Casablanca)
Boys in the Band (Quality)
Baldry's Out (Capital)
Best Of (Capital)
Rock With The Best (Capital)

BIM

Kid Full of Dreams (Casino 1007) Raincheck on Misery (Casino 1009) Thistles (Electra 6e-132) Anything you Want (Stony Plain)

LA BOTTINE Souriante
Ya Ben Du Changement (Tamanoir)
Les Epousailles (Gama)
Chic 'n Swell (Les Disques Mille Pattes)
La Bastringue et Autres Danseries (Laridaine)
The Nyon Folk Festival 1979 (GAD)

BRIAN BOWERS

A View From Home (Flying Fish) Bryan Bowers (Flying Fish) Home, Home on the Road (Flying Fish)

RODNEY BROWN

Freedom In Me (Rodney Brown)
When The Bay Turns Blue (Northtrack Records)

TODD BUTLER Foundations (single, Boomtown Records)

MARGARET CHRISTL

Jockey To The Fair (Posterity/Woodshed)

Barley Grain (Folk-Legacy)

FRED & CHRISTY COOK
TWO STUDIO CASSETTE TAPES.

MIKE CROSS

Alive and Kickin' (Sugar Hill)

WILLIE DIXON & THE CHICAGO ALLSTARS

Memphis Slim & Willie Dixon at the Village Gate

(Folkways)

I am the Blues (CBS)
Loaded With the Blues (MPS- Germany)
Peace? (Boot)
Maestro Willie Dixon (Spivey Records)

ECLECTRICITY

Eclectricity (Redbud Records)
Language of the Heart (Flying Fish)

DAVID ESSIG

Redbird Country (Woodshed Records)
High Ground (Woodshed Records)
Stewart Crossing (Woodshed Records)
Sequence (Woodshed Records)
In The Tradition (Phonodisc)

PAUL FINKLEMAN
The Music Wheel (Lucky Duck Records)

ROBIN FLOWER BAND Green Sneakers (Flying Fish)

Green Sneakers (Flying Fish

JOHN HAMMOND

Mirrors (Vanguard)

Big City Blues (Vanguard)

John Hammond (Vanguard)

Country Blues (Vanguard)

Southern Fried (Atlantic)

The Best of John Hammond (Vanguard)

Souce Point (CBS)

I'm Satisfied (CBS)

Triumverate (w. Dr. John & Michael Bloomfield) (CBS)

Solo (Vanguard)

Footwork (Vanguard)

Mileage (Stony Plain)

Frogs For Snakes (Stony Plain)

PAUL HANN

A Fine White Thread (Stony Plain)
Another Tumbleweed (Stony Plain)
Paul Hann (Stony Plain)
High Test (Stony Plain)
Hometown Hero (Intercan)
on Icecream Sneakers (Mudpie Records)
Brand New Boogaloo Zoo (Mudpie Records)

TIM HARRISON
Tim Harrison Train Going East (Second Ave. Songs)

CHRIS HILLMAN (with AL PERKINS)

with Scottsville Squirrel Barkers Scottsville Squirrel Barkers (Crown)

The Hillmen (Sugar Hill)

The Byrds

Mr. Tambourine Man (Columbia)

Turn! Turn! (Columbia)

Fifth Dimension (Columbia)

Younger Than Yesterday (Columbia)

Notorious Byrd Brothers (Columbia)

Sweetheart of the Rodeo (Columbia)

The Byrds Greatest Hits (Columbia)

Preflyte (Columbia)

The Byrds Play Dylan (Columbia)

Preflyte (Together)

Byrds (Asylum)

The Byrds Singles Volume I (Columbia)

The Byrds Singles Volume II (Columbia)

The Flying Burrito Brothers

The Gilded Palace of Sin (A&M)

Burrito Deluxe (A&M)

Close Up the Honky Tonks (A&M)

The Flying Burrito Bros. (A&M)

Last of the Red Hot Burritos ,(A&M)

Hot Burrito (A&M)

Stephen Stills Manassas

Manassas (Atlantic)

Down the Road (Atlantic)

S H F Band

Souther-Hillman-Furay (Asylum)

Trouble in Paradise (Asylum)

Chris Hillman

Slippin Away (Asylum)

Clear Sailin (Asylum)

Morning Sky (Stony Plain)

McGuinn Clark & Hillman

McGuinn Clark & Hillman (Capitol)

City (Capitol)

McGuinn - Hillman (Capitol)

LEO KOTTKE

Six and Twelve String Guitar (Takoma/Chrysalis)

Mudlark (Capital)

Greenhouse (Capital)

My Feet are Smiling (Capital)

Dreams and all that Stuff (Capital)

Ice Water (Capital)

Chewing Pine (Capital)

Did you Hear Me? (Capital)

Leo Kottke - The Best (Capital)

Leo Kootke (Chrysalis)

Burnt Lips (Chrysalis)

Balance (Chrysalis)

Guitar Music (Chrysalis)

Time Step (Chrysalis)

MURRAY McLAUCHLAN

Song from the Street (True North)

Murray McLauchlan (True North)

Sweeping the Spotlight Away (True North)

Day to Day Dust (True North)

Only the Silence Remains (True North)

Boulevard (True North)

Hard Rock Town (True North)

Greatest Hits (True North)

Whispering Rain (True North)

Live at the Orpheum (True North -Promo only)

Into a Mystery (True North)

WALT MICHAEL & CO.

with Bottle Hill

Rumour in Their Own Time (Biograph)

Light Our Way Along the Highway (Biograph)

as Michael, McCreesh & Campbell

Dance Like Wave on the Sea (Front Hall)

as Michael, McCreesh & Co.

The Host of the Air

Walt Michael & Co.

Bermudaful (MCE Records) later this month

LEE & SANDY PALEY

Sing Me Sun (His Kids Records)

TOM PALEY

Folk Songs From Southern Appalachian Mountains

(Electra)

Hard Luck Papa (Kicking Mule)

on Folk Banjo Styles (Electra)

Who's Going to Shoe Your Pretty Little Foot?

with Peggy Seeger (Topic)

with Old Reliable Stringband (Folkways)

with NEW Deal Stringband

Down in the Willow (Argo)

Sue Cow (Argo)

with New Lost City Ramblers

New Lost City Ramblers vol. 1-5,(Folkways)

Songs from the Depression (Folkways)

Old Timey Songs for Children (Folkways)

American Moonshine & Prohibition (Folkways)

UTAH PHILLIPS

Good Through (Philo)

El Capitan (Philo)

All Used Up (Philo)

We Have Fed You All a Thousand Years

(Aural Tradition)

PIED PEAR

Pied Pumpkin String Ensemble (Squash Records)
Pied Pumpkin; Allah Mode (Squash Records)
The Pear of Pied Pumpkin (Squash Records)
Pied Who Pear What (Squash Records)

RANDY RAINE-REUSCH

Spherical Plains (cassette tape)

Willow of the Mountain (cassette tape)

REILLY & MALONEY

At Last (Freckle Records)

Alive (Freckle Records)

Good Company (Freckle Records)

RIDERS IN THE SKY
Three On The Trail (Rounder)
Cowboy Jubilee (Rounder)
Prairie Serenade (Rounder)

Gamble Rogers
The Lord Gives Me The Grace

& and the Devil Gives me Style
(Mountain Railroad Records)

The Warm Way Home (Mountain Railroad Records)

BOB SCHNEIDER
Listen to the Children
When You Dream A Dream

STRINGBAND

Canadian Sunset (Nick Records)
National Melodies (Nick Records)
Thanks to the Following (Nick Records)
The Maple Leaf Dog (Nick Records)
Live (Nick Records)
also Marie Lynn Hammond (Black Tie Records)

TONY TRISHCKA & SKYLINE

Skyline - Late to Work (Flying Fish)
Tony Trischka - Bluegrass Light (Rounder)
Tony Trishka - Heartlands (Rounder)
Tony Trishka - Banjoland (Rounder)
Tony Trishka - Fiddle Tunes for the Banjo (Rounder)

PADDY TUTTY
Paddy Tutty (Cassette, Prairie Druid Music)

LOUDON WAINWRIGHT III
Loudon Wainwright III (Atlantic)
Album II (Atlantic)
Album III (CBS)
Attempted Mustache (CBS)
Unrequited (CBS)
T Shirt (Arista)
Final Exam (Arista)
A Live One (Stony Plain)
Fame and Wealth (Stony Plain)

WHISKEY JACK
Uptown (Uptown Records)
One More Time (Boot Records)

DIAMOND JOE WHITE Too Many Changes (Casino)

High Rider (Stony Plain)
Branded [Stony Plain]

MASON WILLIAMS

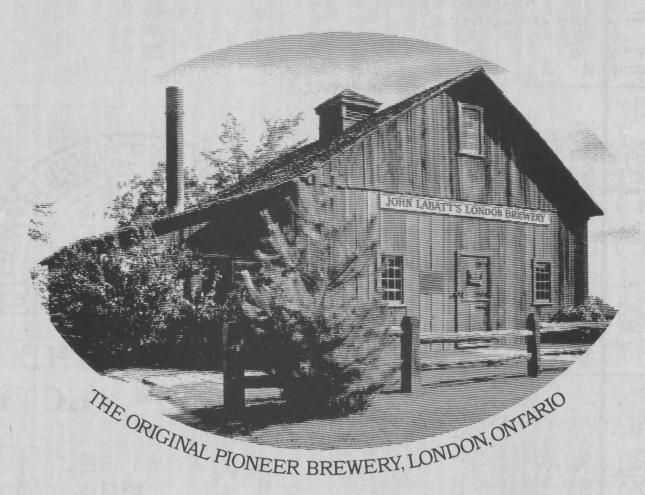
Them Poems (Everest)
The Mason Williams Phonograph Record (WB)
The Mason Williams Ear Show (WB)
Sharepickers (WB)
Music (WB)
Handmade (WB)
Fresh Fish (Stony Plain)

WINSTON WUTTUNEE

See the Arrow(L.P. & Cassette Me and My Friends(Cassette) Reminiscing(Cassette) Songs From Wabun(Cassette)



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WATCH CAREPULLY ! GOOD AFTERNOON MANNA MUSIC SAME PLACE REMEMBER ARE YOU SINGING S THE MOREDIA LE TSPEA PUPPET MONGERS POWELL FUN TIMES PIED PERK J LAWQH ALONG VITH GOOD TIME SONKS TIV THE CLOWN BRICK BROS. CIRCUS WHISKEY JACK BOB SCHINEIDER AND FRIENDS SING AND PLAY WITH LEEF SANDY PALEY amend ldLipp PAUL HANN KEEP ON UCHIN Bend your insperments! BUEGGRAS AND BEYOND. (THIS WEREHOP SPONEDRED BY) A PROFESSIONAL SONGWINE BIM - (ROY FORES) DIAMOND JOE WHITE AND MONEMENT THE HAMMERED THE POLCHER SPANNING YARNS CAMBLE ROGERS UTAH PHILLIPS CONTROCT LALL PRP PASIC FINGER STYLE HOSTS CHRISTY COOK FORD COOK PNY TRESCHKA M FLETCHER Ø 日大大 HOST: TON TRIBOHKA
THE BANFTELDS
SAY LINE
WHISKY JACK
THE MASON WILLIAMS BERNOLE 3 to say I LIKE MY GRASS FINGER STYLE GUITAR AGE GUITAR PACES, and THINGS HOST: TOM PALEY ROBIN FLOWER MARTY MARXER GAMPLE ROGERS BYRN BREINE MIRE CROSS JOHN KIRK TONY MICHAEL CRYSTAL REPRES AMERICAN FIRDLE SPIES LOT - BOO CARRAVER LEE + SANDY PALEY BOO SCHNEIDER JON SIRKIS SENT AGE CAUTA

SOUND SENT THE MANNON O

TO KOTINE

SOUND WEST PAUL FINKLEMAN PAUL HANN JOHN DAYLEY CONCER! CONCERT "BLUE" CONICERT SONGS WE USED TO SING.

MID SITUL DO

MOST: RICK SCOTT

BUM (ROY FORDES)
CHRIS HILLMAN *

AL PERKINS

PIED PEAR

RIDGES IN THE SKY I worke soules for would fact BM (RO FORDES)-HOST DAVID ESSIGN PAUL HANN CHRISHILMAN AND AL REKINS DUMOND JOE WHITE IT'S SO LOUESONE IN DOD SCHINGINGER IN CONCERT 大学 SANC SANCE MY KRB TICKLIN' TUNISS AND PALES! COUNTRY SONGS HOTE: ONLY TORGHAM
DINGUI FREMLIN
JOHN HOCMAN
DOE LUCAS
TOM PALEY top evile'r RIDERS RITH SKY CAMBLE ROCKES JON SURYS NATA NY COURSE TIM HARRISON CONCERT HORSE DIED CONCERT PIED PEAR SYSKE CONCER! HOST ADMITZEN
THE PANFIELDS
CHRISTY FRED COOK BOB CARPENTER AND KEN DALGLEISH HOST: TON JUCK SON INVIECTION OF SON INVIECTION LA BOTTINE SOURIANTE JOHN MALONEY FITTER PARTY CLEET PRICETY SAND ROOMS PANER PANER PANER ALL IN THE FAMILY Cos special control control HOST: CALBERT PARENT LEFS LANK OUR FORT SOME ROOM CONTRY DANCE HOST: BOB BOSSIN CROWLED CABER ITP: NYSTROMS STRUNG BOWN STRING PAND SELECTIONS ROLLY + MALONEY 25 PSS CONCRET ON PAIRY CONCER CONCER THINKS YOU BLOW INFO)
HOST: RAMOY RANNE REUSCH
ALPAKA
BRAHAN SEER HOMEGROWN SONGS VOICE INSTRUMENTS HON HARGINGE CHRYST ROBIN FLOWER BAND WALT MICHEAL + CO. HAT: TON CALKSON CROOKED CREEK FAUL FAIKLEMAN STO MARCY WILMSON WUTT UNGE 201/25 P. 150 FO. Primie schower TODO BUTLER RODNEY BROWN Rooley Organstl Phul Hann Tim Harrison ROD LUTTY CROOKED CREEK bos : 86V 8035 (A CAPEUL) SACHE EST CONCER! COLCECT Speri

11:00

13.30

12:00

3:00

2:30

3:8

8

8

88

83

4:30

58

FASTER THAN A THEOTHAN 18 MAGIC TIME 800 MURDICIE BREALT от сумининий BOB SCHIKITOR FROMDS ABSOLUTELY EVERYBOOT GAMPERT LOLLIPPE GO FUN SONGS WITH HOWDY KIDSARD लाज 3 THE GREEN CANCING THE EN GOWN PAUL HINKLEMAN O.J. ANDFRSON HAND PAPETS THE MACADERRIES Galerer ARENT PAUL HANN Sing Starts APRIS BRING YOUR INSTRMENTS! IN WHAT SAY WE WRITE A SOING TOUGHURE? BYRON BERLINE CARE AND FEEDINGS
OF THE AUTOHARP GILL SCHWATZ GILLSEZT PARENT RANCY RAINE-REUSCH DIGAN BOWERS THE DUCIMER !! RAIDY RAINE-REUSCH HOLLY ARAITZEN THE WORKSHOP IS SPONGED BY WASHING WITH A BAKINGS WITH A DICAG DIVAC (DUO DYNIAMICS) REILLY and MALONEY 1 (Cal. 10) CONFIDAS WKK K HOW A COND 1/4 YOULD let's hear SOCK ABUND SOCIOUS (ROY FORBES) HARMONIANS # 38 AGAINST THE SIRCEAN ACTION SOLES HOST : BOD BOOSHIN SID MARTY PIED PEAR RODNEY BROWN WINSTON WUTTUNEE GENE FROM MICHAEL CHILLY & MALONEY LOS CONTROL OS CONTROL HOST : TOM JACKSON CROSEK MARCHARET CHRIST DNOORGE RICK CUNHA 135C UPEN STAJE CONCAC MANDOLIN MANEUVERIN CHRISTY & FTORD COOK HORA; BW ("FOR FORDES)
AUGUST WELLINGHLIN
JOH STEKTS
LOUDON WANNWAGHT HOST: DAIO CHALA IDENI FLOWER JAN HOFFMAN JERRY MILLS BARRY MILLS UM PHLIPS COT ANDERSON COURSES INCRESS TO THE CLOWN hostibil schularz STAGE (PRIME TIME MINE) MARKA EUGETROPY TE LYSTOOMS MERCHATONAL THE DOCTORAL CONORRY CONCAC CONCECT SONICS DINORSA APAKA OREN Camme Must dio sme Belligion (Sough of Fath) CERT FLOWER BAND
MENN WILLIAMS A "FRENCHS
FOND TRESCHEA & SKYLINE New Ogos (語が HOST: WAS MICHEAL
LA BOUTINE SOLUMITE
DEALLAN SEER
WALT MICHEAL & CO. JOHN HAMMOND ME DIESSOR KUD PEAL HON: BOO LUCKS
DRYNL BOWERS
CHAIS HILLMAN
WITH
A PERSINS
USE + SANDY PALEY
DIAMOND DE WHITE WINSTON WOTTONGS HOST - BORN FLOWER PARO LOWE LONG SOLAL BALDRY JON DIRKIS HOLLY ARNTZEN CEN SIACH CONCER! CONCERT CONCOL PANS TO AND KIS WANGED BY THE BOOM POTER POUNT FRANKE MAN FRANKE M THERE'S AND OF SON SEED country dance guedran style TONES WE CAUSE TO IN THE CAD COUNTRY HOY: BENNESS CHARLE BOGORS MASON WILLIAMS SAGE CHED HARDINGER YOKS + YARAS RANDI RAINE-BRUSCH PN LUDNEA BOOM ROWE BALD MARKELYNN HAMMOND SINGE RODY TUTTY NOTATION NOTATION STO MARCHY CONCERT CONCECT CONCER ARTIU DAN J 8 8 2:30 3:00 4:8 4:30 2:00 2:00 8 3.80 12:00

EVENING CONCERTS

FRIDAY

Whiskeyjack

Reilly & Maloney

David Essig

Holly Arntzen

Tom Jackson

Eclectricity

Diamond Joe White

Mike Cross

John Bayley

SATURDAY

Robin Flower Band

La Bottine Souriante

Walt Michael & Co.

John Hammond

Gamble Rogers

Chris Hillman Al Perkins

O.J. Anderson

Bim (Roy Forbes)

Leo Kottke

Riders in the Sky

SUNDAY

Tony Trischka & Skyline

Brahan Seer

Stringband

Bryan Bowers

J.P. Nystrons

Long John Baldry

Tong contract

Murray McLauchlin

Mason Williams & Friends

Loudon Wainwright III

Willie Dixon and The

Chicago Blues Allstars

Finale

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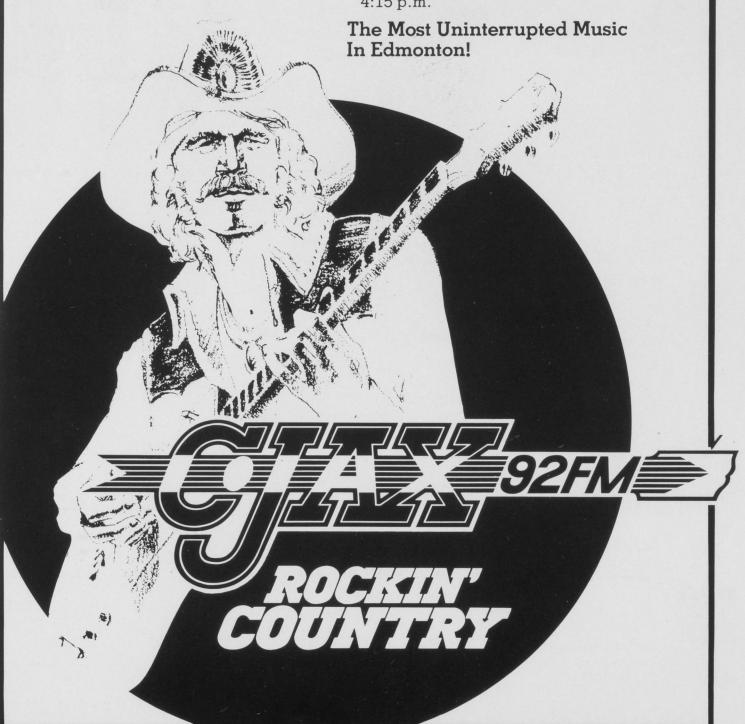
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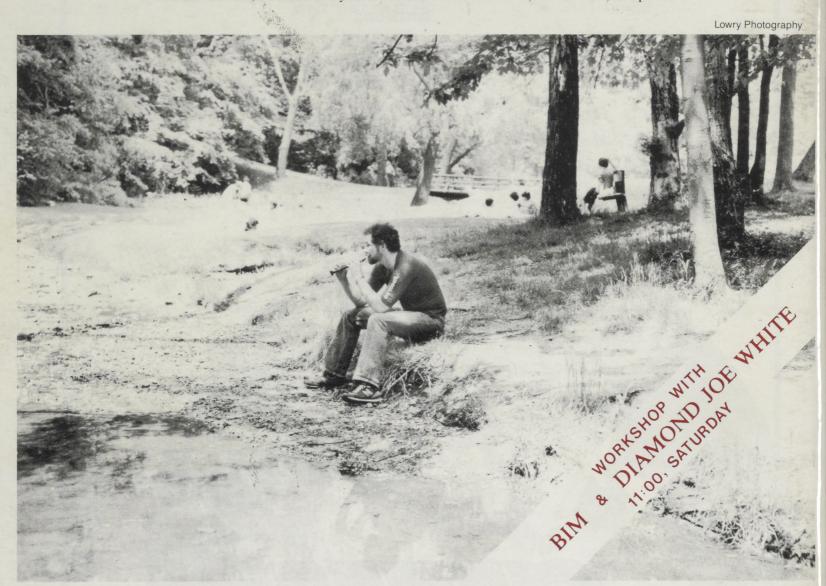


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